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# OC WEEKLY®

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In *L.A. Man*, legendary SoCal scribe (and onetime *Weekly* editor) Joe Donnelly looks back at the driving force of his equally tumultuous career: alt-weekly journalism

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SCOTT FEINBLATT

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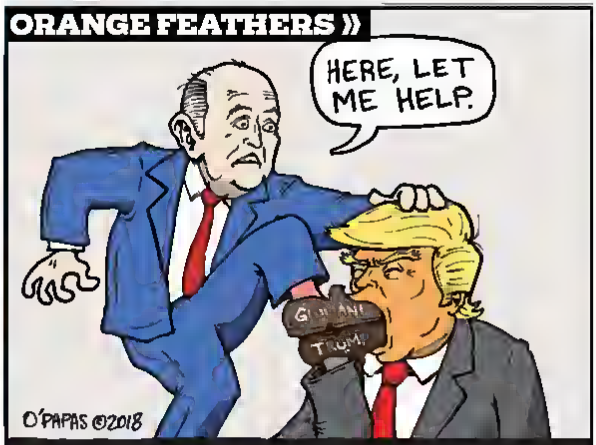


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I wasn't fully asleep. Usually I'd get up over to my girlfriend's apartment and lay next to her, watchin' her sleep
It is so relaxing to me that I fall right to sleep, too. But a couple nights ago she woke I had to knock it off
On account of we broke up two years ago and it's been a while, her husband the creeps.

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OC WEEKLY

# I Mustache You a Few Questions

*Viva* Garden Grove School Trustee Walter Muñeton

**BY GABRIEL SAN ROMÁN**

Whether walking in the Lunar New Year parade, speaking at a ribbon-cutting ceremony for Santiago High School's new gymnasium or wearing a red scarf in support of public education, Walter Muñeton is passionate about his community. The Garden Grove Unified School District (GGUSD) trustee is a product of its schools, having grown up in the city's Buena Clinton neighborhood. In the 1980s, county health officials called the quarter-square-mile of overcrowded apartments the worst slum in OC. Along with his Mexican immigrant parents from Jerez, Zacatecas, Muñeton called it home.

But it wasn't until 2014 that Muñeton took an interest in Garden Grove's local politics. On a whim, he attended a mayoral debate between eternal incumbent Bruce Broadwater and newcomer Bao Nguyen. Muñeton liked what the GGUSD trustee had to say about the city's future, and the two struck up a friendship. After the debate, Nguyen edged Broadwater by a thin margin of votes. It wouldn't be long before Muñeton set his own sights on elected office.

The 2016 GGUSD elections were set to be the first determined by newly formed districts. No one declared a candidacy in District Three, which encompassed Muñeton's home in east Garden Grove. He ran unopposed but still articulated a vision for technical-education career paths and onsite social workers for the well-being of students.

Since winning his seat, Muñeton has been a ubiquitous presence in progressive OC circles, often sporting his trademark bow ties. More recently, he became the whiskery inverse of SanTana Councilman Jose Solorio in ditching his clean-shaven appearance as a candidate to don the most daring mustache in local politics!

We asked the 26-year-old trustee a few questions before he turns on the burners of his 2020 re-election campaign.

**OC WEEKLY:** *Can you describe how Bao Nguyen served as a political mentor of sorts for you while on the school board?*

**WALTER MUÑETON:** Although we may have different stories, having that familiarity with speaking a different language, having parents that came from different countries, and knowing what it's like to grow up in poverty have been really key. I want to be able to pick apart what other people have gone through and look at best practices. What does evidence show, what has been done, and what can we do to really make a change? We keep in contact, and he's always available to me. He's still doing his thing. I really support him for that.

*Are the bow ties you're both known for a coincidence?*

Oh, no! The bow ties are cool, man! [*Laughs.*] When I saw Bao rock the bow tie, I thought, "That's sick! Nobody's doing it." I still rock the bow tie when I can. I just try to change it up every now and then. I like to stand apart.

*We hear a lot about dual immersion for Spanish, but GGUSD recently started a program for Vietnamese, the second in the county and fourth in the nation. How's that been working out so far?*

In the previous board, Bao was really pushing for such programs. They went ahead and started the Spanish dual immersion program at Monroe Elementary in Fountain Valley. So far, it's been very successful. For some reason or another, there weren't any real efforts to go ahead and move forward with Vietnamese dual immersion. We have a large Vietnamese community, and I think it would be beneficial for those students to appreciate the heritage and culture and also be able to speak the language starting at a really young age. I was lucky to have a colleague on the board, Lan Nguyen, who was also pushing to have the Vietnamese program implemented. As of almost a year ago, we were able to start that at Murdy Elementary School. This is the first year, so now it's going to start at one grade and move forward. So far, the responses from both communities have been positive.

*There's been a bottle of the scarves in OC between charter-school supporters who wear yellow scarves and public-school supporters who sport red ones. What's that about?*

I attended public schools from kindergarten on. Of course, there have been things I've wanted to change, so that's why I ran for office. I was looking at what charter schools are trying to do, things going on in Anaheim at Palm Lane Elementary, which got converted into a charter school, and there's some really shady things being done with charter schools to try to entice parents. I feel it's unethical. We are doing well financially, and we also have a pretty top-notch educational school district. We just recently got named an Exemplary School District, and we have about 11 schools this year that were named distinguished schools, which were the most out of any school districts in the county.

A couple of months ago, some parents from the Santa Ana Unified School District were going to go to a charter-school fair at MainPlace Mall. They invited me and other public-education supporters. One of the parents said it's all about red for public ed. Charter schools have their yellow scarves, we have our red ones. It's making a statement that we're here to fight for our schools. There's a charter-school movement happening in Garden Grove called the Garden Grove Parent Union. Statements are made intending to make our schools look bad and promote an alternative, which are charter schools. They're looking at Garden Grove. I think they want to expand, make money and move in.

*GGUSD became a "welcoming" district after Donald Trump was elected. Have you seen a palpable anxiety in the student body? Also, a DACA clinic at a school site was disrupted by outsider Trump supporters in October.*

I proposed the resolution to my colleagues. We needed to make sure that our students are being supported. I was really fortunate that our board passed it unanimously. Community members came and spoke. There was a lot of fear, and there still is. It's more than just a statement. Beyond this, we opened a family resource center next to Clinton Elementary School, where we have immigration lawyers, nonprofit organizations and different groups that help families. We are partnering with Resilience OC and Orange County Immigrant Youth United.

That's been great. We're trying to improve the social and emotional well-being. Going back to the clinic incident, we had different clinics. The MAGA folks found out about it and were there to basically disrupt it. Instead of saying we're going to stop, we're not going to let fear win. We're still offering services for families.

*Lastly, you ran as a clean-shaven candidate, but you now sport the most natable mustache in local politics. What's the inspiration?*

I did a "No Shave November" challenge. Santiago High School does the competition and raises funds for different cancer organizations. They judge who has the coolest mustache. I decided to do it. I didn't win, I lost! [*Laughs.*] I was going to keep it until New Year's, but I just kept it after that. Another thing is, I look at different revolutionaries in the past—Zapata, definitely—and I always joke around that they all had some type of crazy facial hair. I try to be relatable. I'm not always in a suit and tie. I like to be with the people.

GABRIEL SAN ROMAN

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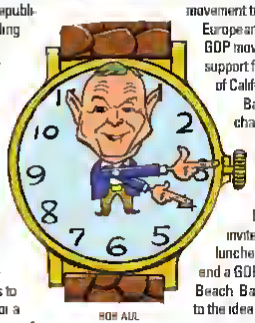
## Guys and Dolls

» MATT COKER

*Matryoshka*, which are those Russian wooden dolls that have smaller dolls stacked inside bigger ones, will make an appearance in the 48th congressional district race—but only if enough donations roll in.

Dana Watch in March introduced readers to Blue Uprising, the political-action committee (PAC) that is targeting four Republican-held House seats, including the one darkened by Representative Dana Rohrabacher (R-Putin's Swim Trunks), because of the incumbent's pro-industry stands on climate change, offshore oil drilling and other coastal environmental issues.

One way Blue Uprising plans to draw negative attention to Rohrabacher is by erecting billboards that voters will likely see on commutes. BlueUprising.org links to a crowd-funding campaign for a billboard that would show a row of *matryoshka*. The largest doll on the left, would depict Russian President Vladimir Putin. Moving left to right, in descending sizes, would be dolls of U.S. President Donald Trump, Rohrabacher, the congressman's Republican challenger Scott Baugh and, finally, a small version of Putin.



BOB AUL

Trump is there because of the Russian collusion case. Rohrabacher is labeled "Putin's Favorite Congressman." But the Blue Uprising fundraising pitch makes no direct connection between Baugh and Russia. The former state Assembly Republican leader and Orange County GOP chairman is instead called out by the PAC for being a Rohrabacher protege, a slimy campaigner, and a fan of Brexit and "Calexit."

It was widely reported in March 2017 that Baugh had taken Nigel Farage, an architect of the movement to remove the U.K. from the European Union, around to meet local GOP movers and shakers to drum up support for Calexit or the breaking up of California into multiple states.

Baugh later denied that characterization, saying he met Farage at Trump's inauguration, found him fascinating, later heard the Brexit strategist would be in Huntington Beach, and invited him to a New Majority luncheon, a Lincoln Club reception and a GOP get-together in Newport Beach. Baugh conceded he was warm to the idea of breaking California up into six separate states, but he denied that had anything to do with escorting Farage around.

Blue Uprising, which claims Baugh's true ambition is to break California off from the United States, began with hopes of getting the *matryoshka* billboard up along busy Harbor Boulevard in Santa Ana for the month leading up to the June 5 primary election. But as of Monday, just $850 toward the $2,000 goal had been pledged.

MCOKER@OCWEEKLY.COM

## HeyYou!

» ANONYMOUS

### Wind It Up

You are the wind, and I'm sick of you. It's been weeks now of flying umbrellas and palm fronds of doom. All that blowing us off the beach and upturning the water so it's still at wintertime temps in May. Stop the gusts that shove my light automobile into the next lane on the freeway. Enough already with this late weather!

BOB AUL

**HEY, YOU!** Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.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# Will the Wolf Survive?

**In *L.A. Man*, legendary SoCal scribe (and onetime *Weekly* editor) Joe Donnelly looks back at the driving force of his equally tumultuous career: alt-weekly journalism**

**By Joel Beers**

Joe Donnelly is worried.

Not to the point of shoveling fistfuls of Xanax down his throat, but he's worried, or perhaps somewhat perturbed, about a few things.

He's worried about the write-up he'll receive soon from the *Los Angeles Review of Books* about a new anthology of profiles culled from his 20 years of writing for Southern California publications, *L.A. Man: Profiles From a Big City and a Small World.*

"They've assigned it to someone from the Bay Area," he says. "And if there's a blind spot [in my writing], it's the Bay Area."

He's worried about the state of contemporary journalism. As a writer, editor and publisher for publications ranging from *LA Weekly* to *Slake*, he realizes the profession is under siege. "[Journalism] matters to those who think there's still a fight," Donnelly says. "And I'm with them, but I'm not sure it matters to this city and community, and that's sad. It needs to matter. Something needs to matter. We are in a perilous place with journalism, with the literature of our civic life. We fucking need [journalism] to actually have a good civic life."

He's worried about Los Angeles, the city he has grown to love. "It's getting harder to survive," he says. "And I think one of the great things of the spirit of Los Angeles is that it wasn't the hardest of places to survive. It's one of the smartest and most interesting of places, and it was kind of a miracle for a while to have this vast, intellectually stimulating creative place that wasn't

» CONTINUED ON PAGE 12

CURT ALLAN

## Will the Wolf Survive?

» FROM PAGE 11

as much of a struggle to survive in. I think Los Angeles is in danger of losing some of that magic you can whiff in the pages of [this book]."

He's worried about his 4-year-old daughter's obsession with Hawaii. "That's all she talks about," he explains. "She wants to go to Hawaii. I mean, I don't know where it came from. Maybe watching *Moana*?"

But, at this moment, as he sips from a non-alcoholic Becks and plays an atrocious game of pool at a downtown Fullerton bar, he's mostly worried about the very words you're reading right now. "Is this even a story?" he asks. "Where's the story? I mean, for *OC Weekly*?"

"Well, you're a notable Southern California journalist who has an anthology of some of your finest work out."

"That's a peg." (Note to the uninitiated. The word *peg* is journospeak for some kind of news hook.)

"You're someone who has worked in the trenches of both mainstream and alternative journalism and are an ideal source to talk about it."

"That's a peg."

"You were editor of *OC Weekly* for one hot minute back in 2007."

"That's a peg."

Here's the story, Joe Donnelly and anyone else who has stuck around long enough to give a shit: Donnelly is the kind of journalist in woefully short supply in America, 2018. Not because they aren't around, but because their forums are shrinking at an alarming rate. He is thoughtful, angry, impassioned, self-deprecating, curious, questioning, a touch neurotic, a lot talented and the kind of person ALL of us need to read all the time. He cuts through bullshit, even as he immerses himself in the bullshit he is reporting on. He's someone who cares deeply and writes about what he cares about.

"Joe is a uniquely Southern Californian voice," says former *OC Weekly* editor Gustavo Arellano. "One of those great Southern California voices, like a Nathanael West or John Fante, but a nonfiction version. He's obviously made his mark on the Southern California scene, but he's maybe not read as much as he should be. But he is definitely a part of that generation of the past 25 years of great Los Angeles writers who I think deserves a national audience."

It's hard to fathom these days, but there was a time when journalism, when writing, wasn't a commodity or a transaction, but rather a necessity. When it was less urgent for people to share something they scanned in order to push their personal agenda or cue other people in to how tuned-in they were, but because what they read opened a door in their mind and helped them engage with the larger world around them. It revealed something different. Confided something more genuine.

A time when stories mattered. Stories that were written, not designed to generate clicks or shares or likes, but because they were true, or at least as close to an approximation of truth as a talented and honest writer could make them. A time when stories, and the people who weaved them, the storytellers, mattered.

And Donnelly is a storyteller.

You get more than a taste of that storytelling from *L.A. Man*, a collection of 15 profiles Donnelly wrote from 1997 to 2017. The stories include the Dogtown collective of surfers, skaters and artists who helped to shape the Southern California aesthetic, traveling to Texas with film director Wes Anderson the weekend his film *Rushmore* opened in New York City and Los Angeles; interviews with Christian Bale, Sean Penn and Lou Reed; and a heart-wrenching portrait of Donnelly driving his terminally ill father from Colorado to Syracuse in his final days.

If there is a through-line through the pieces, other than the obvious Los Angeles one, it's that most deal with rebels, iconoclasts, people outside the mainstream. "I like dissidents," Donnelly says. "In their own ways, people like Bale, Penn and Anderson are kind of a little bit outsider or dissident. The guys from Dogtown, [artist] Craig Stecyk ... I've always been kind of drawn to that type of person, of people swimming upstream a little bit."

Published by Rare Bird Books, *L.A. Man*'s title is a play on words. Yes, the profiles are written by a Los Angeles-based journalist and most center on people whose lives and work have helped impact the creative synergy of the city. But it also means layman, of learning as you go. "Journalists are laymen. We have to dive in and do whatever the people we are covering do," Donnelly says. "We have to become instant experts. We have to go surfing with professional surfers; we have to play pool with pool sharks. We have to go on dates with starlets. Whatever. It's what we have to do."

It took a while for Donnelly to slip into writing. As a kid growing up everywhere (East Coast, Florida, Ireland), he wanted to be a professional soccer player (he was good enough to play at Colgate University). Then he wanted to be a rock star. Then he just wanted to party. After a few rough-and-tumble years in New York City, where he was trying to figure out his life, Donnelly, always an avid outdoorsman, found himself in Vail, Colorado. Realizing that he pretty much sucked as a musician and smoking and drinking anything he could get his hands on, he decided at age 27 that he needed a fallback option.

As fortune would have it, next door to the bar Donnelly was working at was a newspaper: the *Vail Trail*.

It was a new kind of writing for Donnelly, who majored in history at Colgate. And something about journalism clicked. He applied for grad school at UC Berkeley and, in 1994, graduated and embarked on a whirlwind tour of mainstream journalism.

He'd already interned the summer before at the *New York Daily News*, which he calls "the funnest summer of my life." He alighted in LA for a spring internship with the *Los Angeles Times* in 1994 (his first night in town was the Northridge Earthquake), followed by a summer internship with the *Washington Post*. But though he felt he kicked ass and was getting lead front-page stories, at the end of the internship, he was offered only a three-month contract.

"I was too young, dumb and full of cum, even at 30, so I told them to fuck off," he says. "I was stupid. I went back to Vail, where I was before, which was great, and I started working again for the local paper, but it probably wasn't the best career move. But they were like, 'Hey, come back, we'll give you a free ski pass.' And I said, 'All right.' *Washington Post* versus ski pass? What can you say to that?"

Now professionally seasoned, Donnelly leapt back into reporting. "I really grew a lot as a reporter and writer," he says, "but I was partying out of bounds, getting in fights, wrecking shit, breaking ankles snowboarding, writing an overwrought novel."

That's when Los Angeles called for a second and final time. He lit out to LA in 1996 and helped to launch a snowboarding magazine called *Stick* for Raygun Publishing. That was his entry point into indie journalism, followed by stints at *Ray Gun* and *Bikini* magazines, a short stay as arts editor at *New Times Los Angeles* in 2002, and then *LA Weekly* for six years. About half the profiles in *L.A. Man* are pulled from his time at *LA Weekly*, a time when the newspaper was fat and successful, a

vital, lively part of the cityscape. And then it all came crashing down.

By this time, dear reader, you may very well be asking yourself the same question Donnelly first posed at the top of this piece: What does a Los Angeles-based print journalist's life and anthology have to do with Orange County? Well, it's simple:

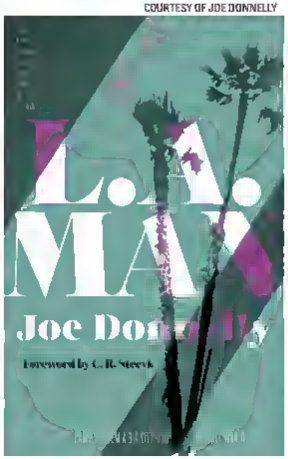
Orange County ruined Joe Donnelly.

Well, that's isn't actually true. Donnelly's not ruined. He's got a lovely wife and vibrant 4-year-old girl. He's still writing and creating, teaching English and journalism at Whittier College, and conversing with like-minded creative people about a way to bust out of the funk that Southern California journalism, hell, *all* journalism is currently mired in. But his days as a paid editor for a publication pretty much ended after a few short weeks spent in our lovely county.

We'll spare the grisly details, but basically, after New Times Media merged with Village Voice Media, which owned *LA Weekly* and *OC Weekly*, in 2005, it was only a matter of time before both papers were fucked-up. Layoffs, purges, mass exoduses of talented writers and editors ensued. Donnelly had worked for New Times' short-lived Los Angeles paper. "I saw the writing on the wall for the *Weekly* when New Times got involved," he recalls. "I said during an editorial meeting, 'Take advantage of this while you can because it's going away.'"

The cookie-cutter, franchise model of New Times, which standardized all its papers to the detriment of the beating heart of the communities they were located in, didn't fit in Los Angeles, Donnelly said. By 2007, both *LA Weekly* and *OC Weekly* were reeling from the draconian sensibilities of the new corporate management. Already disenchanted, Donnelly received a startling summons in early 2007. He was asked to fill in as editor of *OC Weekly*, which was ravaged after corporate finally turned its attention to it.

COURTESY OF JOE DONNELLY




"It was just bizarre," he says of his time at *OC Weekly*, which only lasted a few weeks. "I guess they needed to stick some finger in the dike for a little while, but it was indicative of something. I mean, no person is indispensable, but I was pretty vital to *LA Weekly* at the time, as were many others. But it didn't matter to them. Their thinking was 'We've got our machine, and this is just another cog in the wheel.'"

Donnelly accepted the temporary assignment, grudgingly. "I don't remember things specifically, but I know there were some scared people [at *OC Weekly*]," he says. "They had an energy, and they were feisty, and it was a great fucking team with a lot of juice, but I could also tell they were worried about losing even more. ... But I didn't want to be there. I didn't belong there. I just kept thinking, 'Isn't there someone who wants to be here?'

"Plus, I was getting divorced at the time, had to sell my house, my dog was dying, one of my best friends had just died, all this crazy shit was going on. And I'm commuting back and forth to Los Angeles because I still had work to do at *LA Weekly*. It was just a complete lack of understanding and curiosity by the new management about what was going on [at both places]."

Donnelly was offered the full-time gig at *OC Weekly*, but he declined. "When I said no, I knew I'd signed my death warrant. I'd now said no to them twice," he says, referring to when he was hired away from *New Times Los Angeles* in 2002 by then-rival *LA Weekly*; he was offered more money to stay, but he refused. "And I knew *LA Weekly*, as I'd known it, was done [under the new ownership], even though they assured everyone up and down it wasn't."

In May 2008, Donnelly was terminated, after six years as deputy editor. But Donnelly bounced back. He used the money from the sale of his house to launch *Slake*, an award-winning quarterly of long-form journalism, fiction, essay, poetry, photography and art. It lasted only four issues, but it made a dozen appearances on the *Los Angeles Times*' best-sellers list, and for a short time, Los Angeles had its version of *The Paris Review*. "That was my big act of [literary defiance]," Donnelly recalls. "I wouldn't mind having all that money back, but I'm not singing the blues. I had never felt more fun and alive as a publisher, journalist and editor. It was a part of the community, and I loved every second of it."

Regardless of when or where the stories ran, what elevates *L.A. Man* above the norm of writer-centric anthologies, what makes it more than what the self-deprecating Donnelly calls nothing more than a "bathroom read where you can take a crap with Carmen Electra and Christian Bale," are the contextual notes Donnelly supplies before each entry. Here, the focus is less on the profiled than the profiler,

» CONTINUED ON PAGE 14

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LIVE MUSIC 5 NIGHTS A WEEK

Wednesday 5/9
Shawn Jones 8pm-Close *Shebeen Bar*

Thursday 5/10
Mando Cordova
7pm-Close *DBN Lounge*
Andrew Bloom 8pm-Close *Shebeen Bar*

Friday 5/11
Topcat 9pm-Close *Shebeen Bar*
Dj Blunk 9pm-Close *DBN Lounge*

Saturday 5/12
Hollywood U2 9pm-Close *Shebeen Bar*
DJ BB Guns 9pm-Close *DBN Lounge*

Sunday 5/13
Jazz Brunch w/Mando Cordova
1pm- 3pm *Shebeen Bar*
Einstein Brown 5pm-7:30pm *Shebeen Bar*
Errol Bonnick 7:30pm-Close *Shebeen Bar*
Francois Dean 6pm-Close
*DBN Lounge*

Wednesday 5/16
Venson Quarles 8pm-Close *Shebeen Bar*

Thursday 5/17
Knock-Out Greg and the Jukes
8pm-Close *Shebeen Bar*
Mando Cordova 7pm-Close *DBN Lounge*

Friday 5/18
Nick I Hernandez 9pm-Close *Shebeen Bar*
DJ Blunk 9pm-Close *DBN Lounge*

Saturday 5/19
Andrew Bloom 9PM-Close *Shebeen Bar*
DJ BB Guns 9pm-Close *DBN Lounge*

Sunday 5/20
Jazz Brunch w/Max Bennett
1pm- 3pm *Shebeen Bar*
Einstein Brown 5pm-7:30pm *Shebeen Bar*
Upstream 7:30pm-Close *Shebeen Bar*
Francois Dean 6pm-Close
*DBN Lounge*

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## Will the Wolf Survive?

» FROM PAGE 13

and Donnelly is achingly honest about where he was at the time of each piece.

"The intros give context to the stories themselves and to what was going on with me when they were written," he says. "And sometimes, enough to make me cringe at times, the pieces reflect a lot of what was going on with me. I was in a lot of distress during a lot of these pieces, and I think it helped to add to the quality of some of it. I think it helped with empathy. When you're in pain, or stress, or distress, it really helps connect with these folks and helps to make things real."

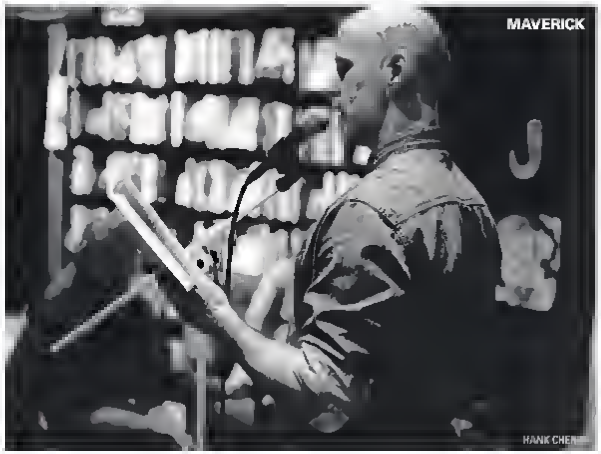
That is borne out by what may be the book's centerpiece, a 2013 story written for the nature magazine *Orion* about the ultimate dissident, a renegade wolf. After reading it, then spending a little time with Donnelly, it's difficult, if not impossible, to not see the writer-as-dissident in that wolf.

"Around 2011, I caught wind of a wild wolf who had come down into California, the first wolf to habitate here in [more than] 80 years," he says. "I was completely burned out at the time. I had to end *Slake*. I'd blown all the money. I was fried. I was broke. I'd been fired from everywhere you could be fired from, and we were in the middle of this horrible recession. And then the Occupy movement started, which gave me a little hope. But I was at a spiritual dead-end, a crisis or something, and then here's this wolf traversing across California right to the very place where the last wolf in California had been shot and killed in a massive extirpation program that occurred simultaneously with wiping out Native Americans. Those two things were in the way of manifest destiny, and we killed them all, basically.

"But here's this wolf, and I was like, 'Fuck yeah, this wolf is a fucking hero. This wolf is coming through here and saying *fuck you* to everybody, especially to those takers, the extractors, those people who are grinding our lives into the dust with the economic empowerments and the take take take.' ... So I asked my girlfriend [now wife] to hop in the car and retrace this wolf's steps."

His odyssey lasted two years. Though the closest Donnelly got to the wolf was finding its poop in Medford, Oregon, the piece is a masterful bit of writing.

At a recent reading in Los Feliz, Donnelly explained how much the story means to him, and at one point, he choked up. That emotion bleeds through the writing of the piece, and again, it's hard to tell where Donnelly's attraction to this maverick wolf ends and the self-reflection of a writer who has loved, lost, fought, drank (he's been sober for 21 years) and lived life *on* his own terms begins. No, check that. It's not hard. It's not even necessary. Donnelly is a writer and a man who cuts a Hemingwayesque pose in his hard-living embrace of the physical, his need for a space to call home and his love of words. And if there's any truth to the quote attributed to William Burroughs about Jack Kerouac—"The only thing real about a writer is what he has written, not his so-called life"—it's found in the last graf of that wolf story.




*The only thing we know for sure is that time outruns even a wolf. And as every new day dawns unfulfilled, the epic story of OR7's journey to find a place for himself, to start a family and be the first of his kind so that others may follow, takes a turn toward a more familiar fate, that of a lonely middle age spent on the outside looking in while death does double time to chase you down.*

There's your story, Joe Donnelly; it's all of ours.

**LETTERS@OCWEEKLY.COM**

*Joe Donnelly reads from and signs copies of* L.A. Man. Profiles From a Big City and a Small World *at LibroMobile, 202 E. Fourth St., Ste. 107, Santa Ana, (657) 205-9907, www.libromobile.com. May 17, 7 p.m. Free.*

RED LIGHT MANAGEMENT

# fri/05/11

(CONCERT)

## POUR A 40 OZ. Burritos—A Celebration of the Music of Bradley Nowell

More than two decades have passed since Sublime lead singer Bradley Nowell left this mortal coil, and while the remaining members have had a successful second life with a new lead singer, Rome, fans still burn a candle for the late front man. As such, to mark the 22 years since Nowell's untimely departure, the Wayfarer hosts a celebration of his life with bands Corn Doggy Dogg and Mic Dangerously playing classic Sublime songs. Presented in part by the Nowell Family Foundation, which aims to help musicians struggling with substance abuse, the show brings your favorite Sublime hits reinterpreted—and Bradley possibly attending in spirit.

Burritos—A Celebration of the Music of Bradley Nowell at the Wayfarer, 843 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com. 9 p.m. $10. 21+. —AIMEE MURILLO

[EXHIBITS]

## Big Kahuna

### 'Bruce Brown: A Life Well Lived'

It's hard to imagine what surf culture would look like today if it weren't for Bruce Brown's awe-inspiring documentation of surfers throughout the length of his career—we're talking, of course, about his iconic 1966 film *Endless Summer*, but Brown's filmography unleashes a plethora of surf and action-sports studies. In remembrance, the Surfing Heritage and Culture Center unloads a passionate tribute to the auteur with images and memorabilia from Brown's films, as well as his personal life, with objects and personal ephemera provided by the Brown family. For lovers of Brown's work or surf culture in general, it behooves you to make a pilgrimage to this memorial exhibit before its de-installation.

"Bruce Brown: A Life Well Lived" at the Surfing Heritage and Culture Center, 110 Calle Iglesia, San Clemente, (949) 388-0313, sbacc.org. 11 a.m. Through May 27. $5. —AIMEE MURILLO

# sat/05/12

(CONCERT)

## TAKE US OUT Franz Ferdinand

*Always Ascending* is Franz Ferdinand's first full-length since co-founder Nick McCarthy departed, as well as their first full-length since their not-that-out-of-character *FFS*, the cheerfully complicated collaboration with LA's eternally legendary pop provocateurs Sparks in 2015. So now *Always Ascending*—especially the title track—is a return to form in a way, since it's dance-y, post-ish punk broadly similar to the sound that made Franz Ferdinand the biggest indie act in the world for a few years. But it's also bristling with energy, something alien to New Order and LCD Soundsystem with knowing nods to Iggy's (and Bowie's) Berlin era, relentless motorik German prog and more. In a way, it's just what they've always done: massively charismatic pop, supercharged with precision influence from the past. But it's not a retread—instead, think of it as a homecoming.

Franz Ferdinand at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. 8 p.m. $33. —CHRIS ZIEGLER

[ART]

## Ba-roque Out

### Barrio Baroque

Inspired by the upcoming exhibition "Judithe Hernandez: A Dream Is the Shadow of Something Real," the Museum of Latin American Art brings forth a full afternoon of creativity produced by women. The usual suspects of Chicana grrrl power will perform: Alice Bag, legendary front woman of the Bags and punk prophetess of the first wave of LA punk, along with the all-female DJ crew Cbulita Vinyl Club. There's also a screening of Kate Trumbull-LaValle and Johanna Sokolowski's *Ovarian Psycos*, a documentary of an all-women bicycle gang; an art pop-up by Grab Bag Studio; conversations with Mujeres de Maiz, vendors, bands, and much more!

MORE » ONLINE OCWEEKLY.COM

Barrio Baroque at Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689, molaa.org. 8 p.m. $20, MOLAA members, $16. —AIMEE MURILLO

# sun/05/13

[ART]

## Seeing Stars

### 'Starstruck'

The hard-working, imaginative curators at one of our region's best municipal museums will do anything to get you to engage history, cultural/fine arts and the sciences, including unveiling local cardiologist and collector Dr. Mark P. Miller's extensive private trove of movie posters. The museum invites you to take in Miller's "Starstruck" display of vintage cinematic promotional art produced and distributed nationally and internationally beginning in the 1930s. Besides the healthy shared satisfaction of seeing choice examples of an enduring art form, the good doctor's generous collaboration with a public art space does a heart good.

"Starstruck: Vintage Movie Posters From the Private Collection of Mark P. Miller" at Fullerton Museum Center, 301 N. Pomona Ave., Fullerton, (714) 738-6545, www.cityoffullerton.com. Noon. Through Aug. 5. $5. —ANDREW TONKOVICH

[COMEDY]

## Not Meant for Bravo

### Funniest Housewives of OC

Fans of the *Real Housewives* franchise know how comical those ladies can be—but *these* women do it intentionally. The Funniest Housewives of OC comedy troupe returns to the Coach House this week, featuring special guest Rita Rudner for a Mother's Day fundraiser. Treat your mom to an evening laughing about the universal truths and gripes that come with womanhood while helping raise money for the Cheyne C. Johnston Foundation for Traumatic Brain Injury Recovery and Education. Bonus: We can *almost* promise Slade won't be performing.

Funniest Housewives of OC at the Coach House, 33156 Camino Capistrano, San Juan Capistrano, (949) 496-8930, thecoachhouse.com. 7 p.m. $25. —ERIN DEWITT

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MAY 19
TOM JONES
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BILLY IDOL
MAY 27
CAFÉ TACVBA
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# mon/05/14

[DRAG]

## Over the Rainbow

### The Wonderful Mary of OZ

One of the most ubiquitous movies in American cinema history, 1933's *The Wizard of Oz*, is also one of the most parodied and/or referenced films, but we guarantee you haven't seen an adaptation quite like this! This drag-tastic retelling of the iconic story stars an all-queen cast, including Ms. Luna Simply Luna as Dorothy, Syren Halston as Glinda, Havok Von Doom as the Scarecrow, and more! It'll be just like the original story you remember, only with more contoured makeup and death drops interspersed through song and dance.

The Wonderful Mary of OZ at Hamburger Mary's, 330 Pine Ave., Long Beach, (562) 436-7900, www.hamburgermarys.com. 10 p.m. Free. 21+. —AIMEE MURILLO

# tue/05/15

[THEATER]

## Hip History

### *Hamilton*

There's good reason this phenomenon has swept Broadway since 2015. *Hamilton* reinvented the modern musical with its blend of singing and rapping. Telling the life story of Founding Father Alexander Hamilton in any other way would have left you snoring in history class, but Lin-Manuel Miranda brought in a slew of minority actors to portray old white dudes. This incredible accessibility allowed *Hamilton* to perhaps be the musical of the decade. Though still on Broadway, the touring production has sold out every locale it has visited. Fortunately for us, it stops at Segerstrom Center this month, and this distinctly American tale, which blends the past with the present, is one of the rare plays that meets its seemingly unobtainable hype.

*Hamilton* at Segerstrom Center for the Arts, 600 Town Center Dr., Costa Mesa, (714) 556-2787, www.scfta.org. 7:30 p.m. Through May 27. $330-$605.75. —WYOMING REYNOLDS

# wed/05/16

PAUL JOYNER

[COMEDY]

## REAL TOUGH MOTHERS

### *The Pump and Dump Show: Parentally Incorrect*

There seems to be no shortage of humor told through the experiences of motherhood these days, from the upcoming Charlize Theron comedy *Tully* to the Mila Kunis-starring *Bad Moms* series. But long before any of these examples came to be, comic duo Shayna Farm and Tracey Tee were running their *Pump and Dump* comedy show, coalescing the challenges and frustrations of motherhood through humor and music. Currently the two are on tour promoting their new book, *ParentallyIncorrect:True Tales by Real Moms About the F**ked Up Things Their Kids Have Done*, inspired by a true audience segment in which real moms in the audience submit their own stories to be read onstage. Take your mom and laugh—and cry—together.

*The Pump and Dump Show: Parentally Incorrect* at Irvine Improv, 527 Spectrum Center Dr., Irvine, (949) 854-5455, irvine improv com 8 p.m.; also Thurs., May 17. $30-$44.95. 18+. —AIMEE MURILLO

[FILM]

## Don't Call Us Shirley

### *Airplane!*

As the fourth-highest-grossing film of 1980, the Zucker Brothers' parody of 1970s disaster films (specifically the *Airport* franchise) received critical acclaim for its clever slapstick, puns and running gags, with *Empire* magazine ranking it No. 1 on its 2012 list of 50 Funniest Comedies Ever. Filled with an all-star cast of classic actors playing the spoofs straight—including Lloyd Bridges, Robert Stack, Peter Graves and Ethel Merman—*Airplane!* most notably revived the career of dramatic actor Leslie Nielsen, making him the top star of future parody films such as the *Naked Gun* series. You'll get more laughs out of this absurd chaos if you know the disaster films being spoofed, but even without that cinephile history, *Airplane!* is rich with ridiculous, sophomoric humor that still elicits roars—and you'll definitely never think of the term "auto-pilot" the same way again.

*Airplane!* at Regency South Coast Village, 1561 W. Sunflower Ave., Costa Mesa, (714) 557-5701, www.regencymovies.com. 7:30 p.m. $8.50. —SR DAVIES

# thu/05/17

[ART]

## Behind the Curtain

### The Art of Set Design

When caught up in the drama inside Dracula's castle or in a New York high-rise apartment, not too many people think about the effort that goes into choosing the drapes or designing the architecture. Today's Art of Set Design class showcases the craftwork that is responsible for creating the illusions of theatrical storytelling. Artists/presenters D. Martyn Bookwalter, Jim Prodger and Ann Wareham show you how sets, props and costumes are designed and constructed and display the ingenuity involved in re-creating the environment of Chicago's Clybourne Park for an upcoming Laguna Playhouse production. LOCA Arts Education, Laguna College of Art+ Design, and Laguna Playhouse present this behind-the-scenes look at the tricks of the theatrical-production-design trade, and you'll likely never see big-stage dramas the same again.

The Art of Set Design at LCAD Gallery, 374 Ocean Ave., Laguna Beach, (949) 363-4700; www.locaarts.org; 4 p.m. $20; LOCA members, free. —SCOTT FEINBLATT

[FOOD & DRINK]

## TIME TO IMBIBE

### Rosé Soiree

If just the sight of the word rose inspires a knee-jerk reaction to say, "all day," then your attendance at this event is mandatory. The Rose Soiree is the OC Mix's toast to springtime and all the floral-inspired trimmings that come with it, including a celebration of this crisp, light-pink elixir. It's also a featured event of the *LA Times* Food Bowl, which includes numerous food-tasting events through May. More than 20 rose wines and food pairings will be available for tasting and sampling, with global wines hand-selected by the LCA Wine Club Taste, dine, meet winemakers and find your new favorite bottle of summer water right here.

Rosé Soiree at SOCO and the OC Mix, 3303 Hyland Ave., Costa Mesa, (949) 760-9150, socoandthemix.com. 5 p.m. $45; LCA Wine Club members, $25. 21+. —AIMEE MURILLO


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# As Good As It Baguettes

## Bao-N-Baguette is the latest bánh mì purveyor in Little Saigon to get it right

BY EDWIN GOEI

Decades ago, I discovered the foodstuff that has inside me return to Little Saigon week after week: the bánh mì sandwich. It is nothing short of a miracle. And I'm not being hyperbolic here. If Philly is known for its iconic cheesesteaks, the bánh mì should be the sandwich that defines our region.

Where else but here, in the largest Vietnamese enclave outside Vietnam, could you find the best charcuterie stuffed inside the freshest baguette alongside jalapeños, cilantro, homemade mayo, pâte, pickled carrots and daikon. And in Little Saigon, the banh mi happens to be one of the best food bargains in the county, if not the state. At most food-to-go shops, you can get one for less than a Subway sub. The Banh Mi Che Cali chain, in particular, still runs a buy-two-get-one-free promotion that ultimately translates to $2.16 per sandwich.

Bánh Mì Che Cali, of course, is not the only place that does a great banh mi in Little Saigon. There are others that are just as old school, with orders scribbled on scraps of paper, an ancient cash register and grimy surroundings. On the opposite end of the spectrum is the ultra-slick Lee's Sandwiches, which can always be counted on for being bright, big and corporate. Filling out the rest of the landscape are the mom-and-pops, including the new Bao-N-Baguette, which boasts better customer service than Bánh Mì Che Cali but doesn't feel as sterile as Lee's.

If there's one thing Bao-N-Baguette seems to do differently, it's that it aims to make the bánh mì-buying process more approachable for the Panera Bread crowd. The restaurant feels warm and welcoming. There's lots of wood paneling and brown brick. And when you start considering which bánh mì to get, you can inspect what's actually going to go into your sandwich before you order. All the meats and protein are laid out on single serving trays behind a glass case. The sliced pork belly is nearly all white; the chicken looks to be all dark meat, and the "combination" alternates between slices of headcheese, ham and pork roll. For the uninitiated, it takes the mystery out of the equation.

Once the protein is picked, the baguette is briefly heated in a toaster and split open, and then the sandwich is assembled with all the trimmings in front of you, not unlike at Subway.

Unique to this place is the xiu mai bánh mì, which isn't actually a sandwich. It's a single, gigantic meatball swimming in a light sauce made of crushed tomatoes that's garnished with cilantro sprigs, shaved scallions and sliced jalapeños. The helium-light baguette comes on the side for you to tear into pieces, dip into the bowl, and eat in concert with that soft, almost pudding-like pork orb. Near the center of it, you discover a hidden hard-boiled quail egg.

EDWIN GOEI

Bánh baos—the Vietnamese version of meat-stuffed Chinese steamed buns that rarely gets top billing in Little Saigon—get the attention they deserve here. There are five in total. Two are filled with a silken pork mousse textured with crunchy wood ear mushrooms and onions. One is embedded with a boiled quail egg; the other, the yolk from a salted egg. The yolk lent such an indispensable richness and funk to it that I didn't mind the extra cholesterol.

Then there are the steamed bun sliders, which are latter-day inventions that combine the vegetable fillings of a bánh mì and the fluffy white steamed bread of a bánh bao. I've seen something similar at Garden Grove's Baos Hog, which uses a clamshell-shaped bread for its version. Here, a whole bao bun is split in half. The rest of its construction is as you'd expect. Stacks of thick-sliced beef brisket teeters in one of the most popular items: the pho brisket slider. Since the meat is steeped in an anise-scented broth and the bread gets smeared with hoisin and Sriracha, the slider ends up tasting like something you fish out from a bowl of pho.

Perhaps the most decadent thing you can get at Bao-N-Baguette is the braised-pork-belly steamed bun slider. The belly, thick and wiggly with the fat turned to jelly, gives Momofuku's famed pork buns a run for their money—and for only half the price.

The rest of Bao-N-Baguette's menu is rounded out with more tea and juice drinks than I care to name, plus baked goods such as pâté chaud (pockets of flaky puff pastry filled with pork and liver). But just as at all of Little Saigon's food-to-go shops, it's about the bánh mì, which I'll gladly put up against all the Pat's and Geno's cheesesteaks Philadelphia has to offer.

**BAO-N-BAGUETTE**
**16039 Brookhurst St., Fountain Valley, (714) 617-5611, www.baonbaguette.com. Open Mon.-Fri., 5:30 a.m.-7 p.m.; Sat.-Sun., 7 a.m.-7 p.m. Banh mis, $3.50-$6.50; baos, $1.50-$1.75, steamed bun sliders, $2.95-$3.95. No alcohol.**

## WHAT THE ALE
» ROBERT FLORES

# Feeling Blessed

**MONKS ADDICTION**
**7631 Edinger Ave., Huntington Beach, (714) 372-7706, monksaddiction.com.**

After Cheese Addiction opened in Long Beach in 2013, it quickly grew, opening two more locations, including one in Huntington Beach. In addition to carrying 150 to 175 different artisan cheeses, owners Lisa and John Albanese offer monthly classes, tastings and advice on wine pairings. Earlier this year, the Albaneses changed the Bella Terra store to Monks Addiction, adding craft beer, wine, grilled-cheese sandwiches, and bangers that are custom-made to the specifications of the Brit-born John.

Most days, you'll find co-owner Ruben Salazar behind Monks Addiction's bar lending his expert guidance. The craft-beer selection is pretty awesome, with 14 beers on tap that run the gamut from IPAs to stouts to saisons. Since the offerings are brewed by different breweries, I ordered a couple of flights—and I was not disappointed.

John knows his craft-beer history! You'll find premium British malts such as Maris Otter used in a few of the beers, including the Abbey (10.5 percent ABV), an outstanding English-style double IPA. It isn't West Coast hoppy, but you still get the right amount of bitterness, and the malt gives you body that you don't taste in most IPAs.

Thy Shepherd (5.7 percent ABV) is a red ale that uses both Maris Otter and Victory malts. Enjoy the brew's rich toffee and caramel notes, as well as the toastiness from the roasted barley. Shelby Big Block (7.5 percent ABV) is a West Coast-style IPA that hits the spot with plenty of hops and a smooth finish with notes of tropical fruit.

Monks Addiction also stocks bottles of La Trappe and Old Speckled Hen, among others. And the shop offers plenty of wine, interesting crackers, olives and jams to keep you coming back for more. I think I'm addicted!

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ROBERT FLORES

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TRUE FOOD KITCHEN

# Spring Delights

## More seasonal menus means more seasonal yumminess

**BY ANNE MARIE PANORINGAN**

A change in seasons gets kitchens excited about new produce and ways to incorporate it into their menus. Here's one DTSA local and a few well-branded names offering delightful new dishes.

**CHAPTER ONE: THE MODERN LOCAL**

You could be good and order the roasted beet or caprese salad. Or you could say, "Eff that!" and do the French dip. We consider the happy medium to be Chapter One's pancit bihon, vermicelli rice noodles, chicken, pork belly, snow peas, carrots, celery, cabbage and fried garlic. Bonus: The SanTana eatery has also started a $15, two-course lunch, available weekdays from 11 a.m. to 4 p.m. Begin with the tomato-basil bisque or California green salad, then move on to seafood or that yummy pancit. And did we mention there are unlimited fountain drinks? *227 N. Broadway, Santa Ana, (714) 352-2225, chapteronetml.com.*

**LAZY DOG RESTAURANT AND BAR**

One of our favorite chains, Lazy Dog continues putting out delicious seasonal fare, and these days, the selection includes a slow-cooked lentil soup, flavorful street-corn wheels and a hearty veggie-burger bowl. Say hello to spicy carrots, avocado, baby kale, marinated tomatoes, black sesame seeds, roasted red peppers, lentils and a lemon vinaigrette! Headed by chef Gabe Caliendo, Lazy Dog's creative team is making the most of the Brea location's test kitchen. *Various locations, www.lazydogrestaurants.com*

**RUBIO'S COASTAL GRILL**

Tacos might not be a seasonal thing, but bringing back the chimichurri ones made with wild Alaska coho salmon is pretty sweet. Made of parsley, basil, olive oil and garlic, the condiment's Argentinian-inspired flavor makes everything taste better. As an alternative to chips and pinto beans, healthy eaters can now request a side of greens with lemon-agave vinaigrette as a side. *Various locations, www.rubios.com.*

**TRUE FOOD KITCHEN**

We believed the food at True Food Kitchen was already so healthy that modifying the menu was practically pointless. Fortunately, the powers that be disagree. You'll find updated versions of fancy toast (asparagus, hemp seed, green garbanzo) and seasonal salads (watercress, sprouted almond, turmeric chia vinaigrette). And the grilled-artichoke-and-pesto pizza—featuring summer squash, Aleppo chile and vegan almond ricotta—is one tasty pie. *451 Newport Center Dr., Newport Beach, (949) 644-2400, www.truefoodkitchen.com.*

CYNTHIA REBOLLEDO

# Far Out!

## Hippie Sliders at TAPS in Brea

We've come across a lot of chalky, flavorless, soggy, poor excuses for veggie burgers that leave us yearning for a steamed ham. That was until we tried the Hippie Sliders at TAPS Fish House & Brewery. This slider does everything right. Packed with quinoa, carrots, mushrooms and zucchini, the patties get topped with shredded iceberg lettuce, roasted garlic aioli and a Sriracha pickle. It's served on a toasted brioche bun that holds up to the griddled vegetal disc, so as soon as you've finished it, you're thinking about the next one.

These bite-sized treats are only available in the lounge, but we were told you can look forward to pairing them with your beers at the soon-to-open TAPS brewery and dedicated food truck in Tustin. Eat yo veggies!

**TAPS FISH HOUSE & BREWERY**
**101 E. Imperial Hwy., Brea, (714) 257-0101, www.tapsfishhouse.com.**

## EatThisNow

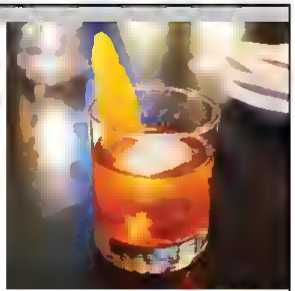
» CYNTHIA REBOLLEDO

## DrinkOfTheWeek

» CYNTHIA REBOLLEDO

### Lobo Del Mar at Lola Gaspar

SanTana a Lola Gaspar doesn't mess around when it comes to *fútbol*. It's one of the best bars in Orange County to catch matches year round, regularly screening its beloved Barca for fans to enjoy. We recommend you start practicing your chant because you can expect this tiny spot to be extra rowdy for the World Cup, when you'll belly up to the bar to enjoy a rich mix of smoke and spice in the Lobo Del Mar.



CYNTHIA REBOLLEDO

**THE DRINK**

This cocktail starts in the village of San Luis del Rio in Oaxaca, Mexico, where Legendario Domingo Mezcal is produced by master *mezcalero* Gregorio Velasco, using maguey espadín, which is harvested at 8 to 9 years old. Lola Gaspar balances the earthiness of this spirit with the warm flavors of maple, cardamom and spiced bitters. The result is complex and smooth, with flavors of caramelized fruit followed by notes of roasted chile and cocoa. It's best sipped with whatever chef Luis Perez is firing up on *el patio* on these warm nights.

**LOLA GASPAR**
**211 W. Second St., Santa Ana, (714) 972-1172, lolagaspar.com**

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PENNY SLINGER

# The Feminine Mystic

*Penny Slinger: Out of the Shadows* tracks the career of the lost surrealist artist

BY AIMEE MURILLO

In a moment when forgotten artists and iconoclasts are finally getting their due through documentary films, *Penny Slinger: Out of the Shadows* sheds light on an underrated artist who created most of her seminal work during the 1960s and '70s. Slinger was most active in the London art scene and presented a series of surrealist art works that aimed to challenge the male gaze and liberate her own physical and sexual energies. While her vision was highly influential on many European artists at the time, Slinger experienced some of the same patterns of neglect and apathy by the larger art world and retreated to the Caribbean islands during the 1980s, quietly focusing on creating work that depicted the Arawak Indians.

Slinger's story falls within similarly told narratives of brilliant women artists relegated to footnotes in art history, but *Out of the Shadows* director Richard Kovitch trusts Slinger to tell her own story throughout the film. Along with insightful commentary by contemporaries, curators and collaborators, as well as the rich visual montages of the artist's work, this standout documentary presents Slinger as an especially magnetic and valuable art heroine for our time.

What makes Slinger such a fascinating topic for rediscovery in this generation is the freshness and vitality behind her work. She often inserted her own image into collage, experimental film, photography, painting, performance art, life-casting, sculpture, assemblage and theater, all of which contains energy, movement, poetry, dialogue and narrative. There are intersections of mysticism, the occult, magical realism, male and female sex dynamics, fetishism, symbolism, ruminations on patriarchal power imbalances, body dysmorphia, desire, dreams, and other matters of female liberation and the feminine. Inspired greatly by early surrealists such as Max Ernst, Salvador Dali and Jean Cocteau, as well as Dadaists such as Hannah Hoch, Slinger created collages and assemblages that would be her bread and butter through this period, even though those forms were seen as arcane mediums during the '60s. As Slinger says in the film, "Nobody has ever done collage like this."

As noted by close collaborators such as theater director Jack Bond and Peter Whitehead (a photographer and filmmaker best known for shooting countercultural short films for the Rolling Stones and Pink Floyd, as well as Slinger's longtime partner during the '60s), Slinger was a striking presence because of her beguiling looks. Though she concedes she was aware on some level of her attractiveness, Slinger says she strived for autonomy over her own body and its representation in art. "I didn't want to be someone's muse; I wanted to be my own muse."

These goals drove her to investigate previously held notions of the female form in art history, and with cut-up, collaged photographs of her body parts, she made the female form something disquieting, abstract and not meant solely for male pleasure. Despite attending meetings and knowing key figures in the burgeoning feminist movement, Slinger cites a feeling of "disconnect" with the female radicals espousing empowerment and liberation because she felt the movement negated sex positivity and feminine sensuality, topics the artist was obsessed with exploring and wanted to boost for other women.

Kovitch hardly makes any missteps in depicting Slinger and her oeuvre, her vision and the personal connections with artists who would influence her work. Much of the film is focused on understanding her thought process, her formative years and her ascension to being a fully realized artist, but the viewer is left with the impression that Slinger dropped off the face of the Earth during the '80s and '90s. Actually, she traveled to the West Indies before settling in Boulder Creek, California, for a time. Slinger was still very much active as an artist during those years—and she still is, now living in downtown Los Angeles.

It's understandably difficult to condense an artist's entire life and art within a reasonable running time—especially for a persona who gets very little recognition already—but thankfully, Kovitch avoids essentializing Slinger's work into a "greatest hits" film and instead presents a thorough examination of her most notable creations.

*Penny Slinger: Out of the Shadows* is a truly immersive, engrossing documentary, one that recently enjoyed its U.S. premiere at the Newport Beach Film Festival. While the film may take a while to land distribution or a Viden On Demand release, followers of surrealist art and women artists should make a note to track the film's journey to wide release—or, at least, look more into Slinger, who at the spry age of 70, continues to offer the world her wisdom and talent.

AMURILLO@OCWEEKLY.COM

*For updates and notes on the film, go to www.pennyslingerfilm.com.*

# A Musician in the Motor City

BY MATT COKER

***The Death of Stalin.*** Soviet leader Joseph Stalin collapses unexpectedly from a brain hemorrhage, setting off a mad scramble of potential successors. *Art Theatre, 2025 E. Fourth St., Long Beach, (562) 436-5435. Thurs., May 10, 1:30 & 6:30 p.m. $7.50-$11.50.*

***The Untouchables.*** Brian De Palma's acclaimed reworking of the 1959-63 television series about the attempted takedown of Chicago mob boss Al Capone. *The Frida Cinema, 305 E. Fourth St., Santa Ana; thefridacinema.org Thurs., May 10, 2:30, 5 & 7:30 p.m., Sat., 6 & 8:30 p.m. $7-$10.*

***Grace Jones: Bloodlight and Bami.*** Director Sophie Fiennes spent five years recording personal footage and live music sequences. *Art Theatre, (562) 436-5435. Thurs., May 10, 4 & 9 p.m. $7.50-$11.50.*

**Animation/VFX Thesis Films.** Senior filmmakers premiere their works, which are also live streamed. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, 283 N. Cypress St., Orange, (714) 997-6765, chapman.edu/dodge/ Thurs., May 10, 6:30 p.m. Free.*

***Digimon Adventure tri.: Coexistence.*** The arrival of rampaging Meicoomon starts the countdown to the real world's collapse. *Various theaters; www.fathomevents.com. Thurs., May 10, 7:30 p.m. $12.50.*

***Dirtbag: The Legend of Fred Beckey.*** It's a documentary on the original American "Dirtbag" climber. *Sender One Climbing, 1441 S. Village Way, Santa Ana, (714) 881-3456, dirtbagmovie.com. Thurs., May 10, 7:30 p.m. $15-$20.*

***Director's Cut.*** A comeaste stalker kidnaps his favorite actress and forces her to star in his amateur horror movie. *The Frida Cinema, thefridacinema.org. Thurs., May 10, 10 p.m., Fri., 3:30 & 6 p.m., Sat., 9:30 p.m., Sun., 8 p.m., Mon. Thurs., May 17, 9:30 p.m. $10.*

***Zama.*** Argentinean Lucrecia Martel's 2017 cinematic marvel, based on Antonio Di Benedetto's 1956 novel. *The Frida Cinema, thefridacinema.org Fri. Thurs., May 17, 2, 4:30 & 7 p.m. $7-$10.*

***Mine vaganti (Loose Cannons).*** A college student in Rome goes home on a break to southern Italy, where he is to tell his family he is gay. But his brother ruins his plans. *Long Beach City College, LAC Campus, 4901 E. Carson St., Bldg. D, Room 135, Long Beach, (562) 938-4111. Fri., 6 p.m. Free. Event parking is free starting at 4 p.m. in lots H, I, F and G.*

**Senior Thesis Cycle 8 Film Screenings.** The films are also live streamed. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, (714) 997-6765, chapman.edu/dodge/ Fri., 7 p.m. Free.*

***The Rocky Horror Picture Show.*** Shadow casts K.A.D.S. and Midnight Insanity perform in front of the respective screens in Santa Ana and Long Beach. *The Frida Cinema, thefridacinema.org. Fri., 11:30 p.m. $7-$10, also at Art Theatre, (562) 436-5435. Sat., 11:55 p.m. $8.50-$11.50.*

***The Sandlot.*** It's the family-friendly adventure of a new kid in town trying to fit in by playing with a baseball signed by Babe Ruth. *The Frida Cinema, thefridacinema.org. Sat.-Sun., 11:30 a.m.-$7; also Sun., 5:30 p.m. $7-$10.*

***Puffs:* Filmed Live Off Broadway.** A group known as the Puffs were also at Hogwarts. *Various theaters; www.fathomevents.com. Sat., 12:55 p.m. $18.*

***Raising Zoey.*** An inspiring documentary about 13-year-old trans activist Zoey Luna, who along with her mother, sister and the ACLU fought for her right to self-identify in her Downey school. There is a post-screening audience Q&A, followed by a reception at LGBT Center DC. *The Frida Cinema, thefridacinema.org Sat., 3 p.m. Free.*

***Ovarian Psycos.*** Kate Trumbull-LaValle and Johanna Sokolowski's documentary about a new generation of fierce, unapologetic and feminist women of color from East LA who redefine identity through their raucous, irreverently named bicycle crew. An audience Q&A follows the screening that is part of Barrio Baroque. *Museum of Latin American Art, 628 Alamitos Ave., Long Beach, (562) 437-1689. Sat., 4 p.m. $20.*

**TV Pilots Film Screenings.** Student-made pilots premiere. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, (714) 997-6765; chapman.edu/dodge/ Sat., 4 p.m. Free.*

**Byte Size Film Screenings.** Thesis films premiere. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, (714) 997-6765, chapman.edu/dodge/ Sat., 5:30 p.m. Free.*

***Repo! The Genetic Opera!*** The costumed shadowcast troupe Addicted to the Knife returns to Frida to dance and lip-sync to the 2008 horror-musical opus. *The Frida Cinema-thefridacinema.org. Sat., 11:30 p.m. $7-$10.*

***Sunset Blvd.*** Billy Wilder's 1950 skewering of Tinsel Town fame. *Various theaters, www.fathomevents.com. Sun. & Wed., 2 & 7 p.m. $12.50.*

***Mommie Dearest.*** Your mom will wonder what kind of message you're trying to send if you take her to this Mother's Day screening. *The Frida Cinema, thefridacinema.org Sun., 2:30 p.m. $10.*

***Coco.*** Miguel is sent to the Land of the Dead, where he will remain unless he finds his way back to the Land of the Living before Day of the Dead ends. *Yost Theater parking lot at Third & Spurgeon sts., Santa Ana, thefridacinema.org Sun., 8 p.m. Free. Parking available in the structure at Fifth & Spurgeon sts. English-language screening, May 20, 8 p.m.*

***Blow Out.*** A movie sound recordist becomes a target after he accidentally records evidence that a car accident was actually a murder. *The Frida Cinema, thefridacinema.org. Mon.-Tues., 3:30, 6 & 8:30 p.m. $7-$10.*

**Michael Bolton Presents *American Dream: Detroit.*** The greatest turnaround of a city in U.S. history is told through the eyes of singer Michael Bolton. *Various theaters; www.fathomevents.com. Tues., 7 p.m. $12.50.*

***Race to Nowhere.*** Consider this a call to action for families, educators and policymakers to challenge current assumptions on how to best prepare our youth to become healthy, bright, contributing and leading citizens. *Discovery of Learning Homeschool Center, 19045 Yorba Linda Blvd., Yorba Linda, (925) 310-4242. Tues., 7 p.m. $5-$10.*

***The Lord of the Rings: The Two Towers.*** Peter Jackson's 2002 sequel. *Directors Cut Cinema at Regency Rancho Niguel, 25471 Rancho Niguel Rd., Laguna Niguel, (949) 831-0446. Tues., 7:30 p.m. $8.*

***Airplane!*** The best movie ever made about the 1970s. *Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701. Wed., 7:30 p.m. $9.*

***Dressed to Kill.*** A high priced call girl becomes a murder suspect and the real killer's target after stumbling upon the body of a woman in an elevator, as well as a glimpse of the tall blonde who violently slashed the victim. *The Frida Cinema, thefridacinema.org Wed., 3:30, 6 & 8:30 p.m., Thurs., May 17, 10 p.m. $7-$10.*

***Jersey Boys.*** The story of four young men from the wrong side of the tracks in New Jersey who came together to form the iconic 1960s pop group the Four Seasons. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., May 17, 1 p.m. Free.*

***Deadpool 2.*** The X-Force team forms to protect a young mutant from time traveling soldier Cable. *Krikorian Theater, 8290 La Palma Ave., Buena Park; robbiefeldcreations.com/shop/vip-package/deadpool-2-screening-and-exclusive-comic-book-with-creator-rob-liefeld/ Thurs.-Fri., May 17-18, line up for the movie, 6 p.m., pre-screening talk by Liefeld, 7 p.m., screening, 7:30 p.m. $39.99 (includes a comic book)*

**National Theatre Live: *Macbeth.*** Shakespeare's most intense tragedy. *Various theaters, www.fathomevents.com. Thurs., May 17, 7 p.m. $22.*

***The Snowman Trek: The Ultimate Outdoor Challenge.*** This documentary follows a team of ultra-marathoners attempting a speed record on the world's hardest trek. *Various theaters, www.fathomevents.com. Thurs., May 17, 7 p.m. $10.50-$12.50.*

FATHOM EVENTS

MCOKER@OCWEEKLY.COM

# Adios to an Artivist

## A collegial appreciation of Mark Chamberlain

**BY DAVE BARTON**

BC Space curator Mark Chamberlain died April 23. He was 75. In lieu of retelling his accomplishments, so numerous they wouldn't fit on this page, I asked his local friends and colleagues to briefly write what he meant to them.

**Lev Anderson, documentary filmmaker:** "A self-proclaimed river rat, Mark relished any opportunity to talk about his boat awaiting him every summer for floats down the Mississippi. [It] had sort of a Huckleberry Finn vibe ... if Huck were a Vietnam vet, artist, activist, environmentalist, and curator. ... He lost political battles, but doggedly pursued a future that is socially just, generous and in harmony with nature. I will always appreciate the enthusiasm he showed for my work and that of others in the OC community. [He was] an oversized presence in Orange County with his creative vision, giving spirit and cantankerous righteousness."

**Jacques Garnier, photographer:** "Back in the day, when Mark was still printing film with his amazingly complex, cumbersome and continually breaking down Cibachrome machine, we would spend hours tinkering with the machine and talking about art and how the soul of art was more often than not being corrupted by the commerce of art. The making of art, the integrity of art, needed to be completely separated from the sale of art, which is why, in the 40-some years of BC Space, very few sales actually transpired. Mark wanted the exhibitions he curated to be thoughtful and edgy explorations of topics that would open people's eyes and make people think, deeply separated from the attachment to the almighty dollar sign."

**Gina Genis, photographer:** "If someone asked me to sum up my feelings about Mark Chamberlain in one word, it would be *admiration*. ... [He was an] activist, artist, photographer, thinker, protector of the environment, lover of animals. Someone who could prevent Laguna Canyon from being developed into a sea of soulless red-tile roofs through his self-described 'artivism,' I have countless memories.

One was when the two of us spent a week in ... an airplane hangar at the abandoned El Toro Marine Base ... washing the *Great Picture* (a massive 107 feet 5 inches by 31 feet 5 inches) with a homemade plastic trough and a garden hose. ... Our philosophically charged lunch-break conversations made the whole experience worthwhile. I made an environmental portrait of him eating a hamburger with Poe the dog at his side in front of the hangar door. It remains one of my all-time favorites. I have a print of it in a place of honor on my living-room wall. I don't have to say goodbye to Mark. I see him every day."

GINA GENIS

**Andrea Harris, curator:** "I met Mark during my first days with the Laguna Art Museum many years ago. ... [He was] the guy who documented the art and exhibitions in Orange County. ... Over the years of seeing Mark in action as a photographer, curator, activist, writer, adventurer, artist and friend, I knew he was someone who would always hold a special place in my life and my heart. He fascinated me, bemused me with his stories. ... As I grew in my career ... most of the exhibitions and books I directed from 1998 through 2013 included [his] photography. ... Mark and I often discussed the art of living and how we chose to live full-tilt. He appreciated life, the river, the light, and he embraced each day. I will not forget all he gave and all he accomplished. We will carry on. Ahoy."

**Grace Kook-Anderson, curator:** "Before the term 'art and social practice' became vernacular, Mark's very nature was to think about art and community in an engaging way. I will forever remember Mark demonstrating for me art's capacity as a tool for local change. He was in every way an example of an artist who provoked but connected with his audience and community, exuding a deep compassion and tenacious focus on the long view."

**Nick Schou, journalist (and *OC Weekly* editor):** "In the late 1960s, he had just left military service and was taking photos in Laguna when the great Christmas Happening took place in 1970 and the hippies held a three-day music festival. He said the law-enforcement response to the event was the closest thing to combat he actually saw, and his photographs epically capture the wild times and helped me imagine them as a writer. Without his pictures, people might not believe anything that crazy ever took place in Orange County. Mark was a kind and gentle soul and always a great source of info on environmental issues in OC, and his gallery BC Space was a vital part of Laguna's cultural scene."

**Kevin Staniec, curator:** "I had the pleasure of collaborating with Mark Chamberlain on many projects, but what I cherished most were our conversations. After a long day navigating red tape, I asked Mark how he pushes forward with his advocacy for the arts and our community despite the many hurdles. Mark's response was perfect: 'When I was younger, I thought everything was a sprint. I later learned to pace myself for a marathon. At this point, I realize this race is a relay, and I look forward to passing the baton.'"

LETTERS@OCWEEKLY.COM

*A memorial honoring Mark Chamberlain's life and work will be held at Neighborhood Congregational Church, 340 St. Ann's Dr., Laguna Beach. June 3, 2 p.m.*

## ARTSOVERLOAD

» AIMEE MURILLO

### May 11-17

***A LITTLE NIGHT MUSIC:*** Stephen Sondheim and Hugh Wheeler's classic musical detailing the life and loves of an actress during a weekend getaway in the country. Fri.-Sat., 7:30 p.m.; Sun., 6:30 p.m. Through May 26. $25-$35. No Square Theatre, 384 Legion St., Laguna Beach, (949) 715-0333; www.nosqnere.org.

**ADELINE'S MARKET.** An indie crafter and small maker market that raises awareness and funds for children with rare diseases. 2 p.m. ticketed party; 5 p.m. $25. Manasseri Farms, 15670 Jeffrey Rd., Irvine. adelinesmarket.com.

***ALWAYS PATSY CLINE:*** A warm production based on the true friendship through mail correspondence between the legendary country singer and a Houston housewife. Fri.-Sat., 8 p.m.; Sun., 2 p.m. Through May 13. $20-$30. GEM Theatre, 12852 Main St., Garden Grove, (714) 741-9550; www.onemoreproductions.com.

**"BEGIN (AGAIN)":** Artist Wallace Richard Mills presents a debut of never-before-seen abstract collages. Opening reception, Sat., 7 p.m. Open Sun. & Tues.-Wed., 10 a.m.-4 p.m., Thurs.-Sat., 10 a.m.-8 p.m. Through June 9. Free. MADE by Millworks, 240 Pine Ave., Long Beach, (562) 584-6233; madebymillworks.com.

***CARDBOARD PIANO:*** International City Theatre presents a dramatic play about a missionary who falls in love with a Northern Ugandan girl but finds their romance challenged by war and intolerance. Thurs.-Sat., 8 p.m.; Sun., 2 p.m. Through May 20. $44-$48. Beverly O'Neill Theater, 330 E. Seaside Way, Long Beach, (562) 436-4610; www.actlongbeach.org.

**"CELEBRATING WOMEN":** Championing the creativity and strength of women through art made by women. Opening reception, Sat., 6 p.m. Open daily by appointment. Through May 26. Location 1980, 1980 Placentia Ave., Costa Mesa. (949) 267-6023; location1980gallery.com.

**THE COAST VINTAGE MARKET.** More than 200 vendors peddle vintage, antique or handmade goods at flea-market prices. Sun., 8 a.m.-3 p.m. Free. Saddleback College, 28000 Marguerite Pkwy., Mission Viejo. www.thecoastvintagemarket.com.

**"COLOR VISION":** An examination of how humans perceive and use color, featuring more than 20 contemporary artists. Open Tues.-Thurs., noon-8 p.m., Fri., noon-6 p.m., Sat., noon-5 p.m. Through June 16. Free. Huntington Beach Art Center, 538 Main St., Huntington Beach, (714) 374-1650; www.huntingtonbeachartcenter.org.

**2018 TRASH ARTIST CHALLENGE EXPO & EXHIBITION.** Orange County-based students submit art made from recycled waste, encouraging creativity and environmental conservation. Expo, Sat., noon. Open Wed.-Sun., 10 a.m.-5 p.m. Through May 27. Free. Muzeo, 241 S. Anaheim Blvd., Anaheim, (714) 955-8336, muzeo.org.

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Stag Bar + Kitchen staff holding it down on Cinco De Mayo

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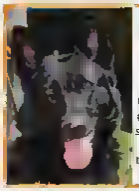
## Upcoming Events

**OC Night Market - May 18-20**
SUMMER IS COMING. Mark yo' calendars and tag yo' friends for the biggest party of the summer with food, games, art, shopping and performances at OC Fair & Event Center!
Fri & Sat 4PM to 12AM Sun 4PM to 11PM

**Classic Home Outlet SALE**
Save up to 70% off on hundreds of items at Classic Home's Warehouse Sale. Handcrafted furniture, luxury bedding, rugs and pillows will all be available at deeply discounted prices. Pieces normally sold at high end retailers will be available to the public for only two days. The sale runs May 11 11 AM—6PM and May 12, 8AM—3PM.

**SCRRR's Wine and Wags Fundraiser**
Saturday May 19 noon-4pm at Orange Coast Winery
869 W. 16th St. Newport Beach, Ca 92663
orangecoastwinery.com/product/SCGRR-s-Wine—Wags-Fundraiser

## Messages



**GIA**
Gia is a magnificent big boned 5 year old girl who is incredibly smart. This girl needs a job to do! She is very strong and active and requires someone with previous shepherd experience. Gia knows many commands and she is eager to please. She is not good w th other dogs or cats, so requires a home where she can be the queen. Gia would thr ve in a home that understands the complex nature of the German Shepherd. To learn more about her, please visit gsroc.org

## Featured This Week

**thewall_restaurant** The perfect pour varies between each craft beer we have on tap at The Wall. Luckily, our staff is ready to help you get that perfect pour each time!
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SCOTT FEINBLATT

# Back From the Dead

## R.I.P. brings a fresh batch of death rock to the Doll Hut

**BY SCOTT FEINBLATT**

Death rock has a tendency to not stay dead. Ever since the spooky little brother of punk rock was born in late-'70s Los Angeles, it has been through several revivals. This goes for not only the genre's original bands such as Christian Death and 45 Grave, but also its clubs. And while there are plenty of death-rock fans in the greater SoCal area, Orange County does not have much to offer the community—until recently, that is. The world-famous Doll Hut in Anaheim is offering death- and Goth-rockers reason to celebrate with R.I.P. on the first Wednesday of every month.

Grimm Beatz (a.k.a. Leigh Mass, a.k.a. Louis Fuentes) founded the club with his friend Anathema (a.k.a. Steven Rivera). Beatz has been keeping a beacon lit for fans of a variety of dark and theatrical musical genres for many years through his various projects, including 10-year-old band Bell Tower Bats, the band Shrouds (with Anathema), the Cramps tribute band Teenage Goo Goo Muck (also with Anathema), and the club Sex Dwarf, which Beatz says he started with Anathema, who is also a DJ, about three years ago.

"I've been doing DJ work in the scene for about 12 years or so, and I've seen a lot of bands come and go," Beatz says. "Unfortunately, there's not too many [death-rock bands]. There're some great bands that have the vibe, but they're definitely more of the electronic dark wave sound."

Apart from the musicality, which is heavily rooted in punk and post-punk rock (as well as a bit of glam rock), death rock typically includes Gothic theatrical elements and lyrics evocative of horror-film imagery. Though other genres overlap with the horror-inspired theatricality, the classic death-rock formula is a bit rare.

In the early 1980s, the death-rock scene gained momentum through prototypical Goth club Batcave in London. Goth outfits such as Bauhaus, the Cure, and Siouxsie and the Banshees would perform alongside death-rock bands Specimen (featuring the club's founder, Olli Wisdom, on vocals) and Alien Sex Fiend, whose song "R.I.P." inspired the new club's name. During the mid-'80s, the distinctions that defined death rock were watered down, as genres with dark aesthetics were generally labeled simply "Goth." Then, on the eve of the new millennium, death rock experienced a resurgence. The iconic club Release the Bats sprang up at Long Beach's Que Sera, where it has remained a mainstay in the scene. Although it witnessed the waning of the second wave of death rock (in the mid-2000s) and survived to see the rise of the third wave (around 2010), that club is now on its deathbed.

"I am a big fan of this music, and aside from Release the Bats, which is going to be ending in October, there really is no steady death-rock-heavy night around Orange County, so [we're] pretty much just answering a call [from] the hungry out here," Beatz says.

Ricky Douglas, the sole artist behind the Huntington Beach dark synth band Sashcloth and Axes, recalls meeting Beatz while working at a record store in Huntington Beach. "He bought some good music, [and] I thought it was awesome he was wearing a fishnet shirt in summer in Huntington Beach," he says. "Not too many people do that there." Though the two initially clicked over music, they didn't discuss their respective creative outputs. "A couple of years back, we both figured out we were in bands and [began] playing together, or he would book me for shows. He was one of the few people in Orange County that I felt was into having fun and doing weird shows and music."

The Victoriana's Derek Page says death-rock fans are everywhere. "SoCal has droves of Goths that you may never have known existed until some of the newer events started up," says the singer/multi-instrumentalist of the Riverside band that performs what he calls "perfume pop/antique-mall Goth." "Doll Hut is maybe the only current death-rock/Goth-oriented event I'm aware of [in Orange County]."

Beatz and Anathema bonded over music. "I really liked [Beatz's band Bell Tower Bats]," recalls Anathema. "We connected through Facebook, and one day, he offered to drive me up to see Catholic Spit play in Ojai. On the drive up, we started talking about music, and somehow, it came [up] that I had some songs and needed a band. Soon after, we got together, jammed a few songs and decided we had something good going. We've been playing music together in Shrouds ever since, as well as his other band Rash and Teenage Goo Goo Muck."

The two went from being band mates to business partners with Sex Dwarf, which Beatz describes as a "dark wave vs. new wave" club that plays a mishmosh of old-school Gothic and '80s pop tunes. Then "I was approached by this gal named Kat Monroe, who . . . hosts a local punk radio show [*KaoticRadio*] and is pretty much the booker over at the Doll Hut," Beatz says. "She had put out the feelers that she wanted another kind of Goth night there, and word got around to me. . . . I was offered the residency about a month ago, and I was told I could do anything I want, and this was the direction I wanted to go because I know that people definitely want it."

Page believes Beatz and Anathema are the right men for the job. "They have always emphasized the dramatic, fun, DIY aspect of Goth that's been there since the Batcave," he says. "That's something the Goth scene in general everywhere has been needing more of."

**CLUB R.I.P.**

**at the Doll Hut, 107 S. Adams St., Anaheim, (562) 277-0075; www.worldfamousdollhut.com**
**First Wed. of every month, 8 p.m. Free. 21+.**

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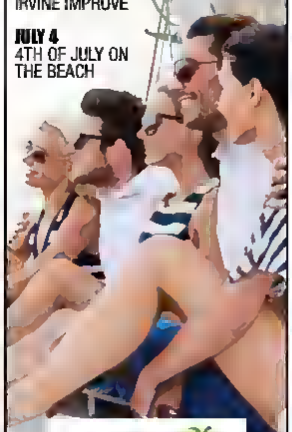

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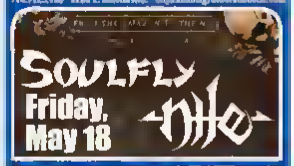

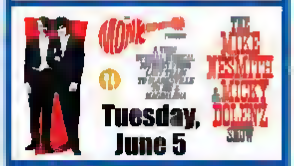

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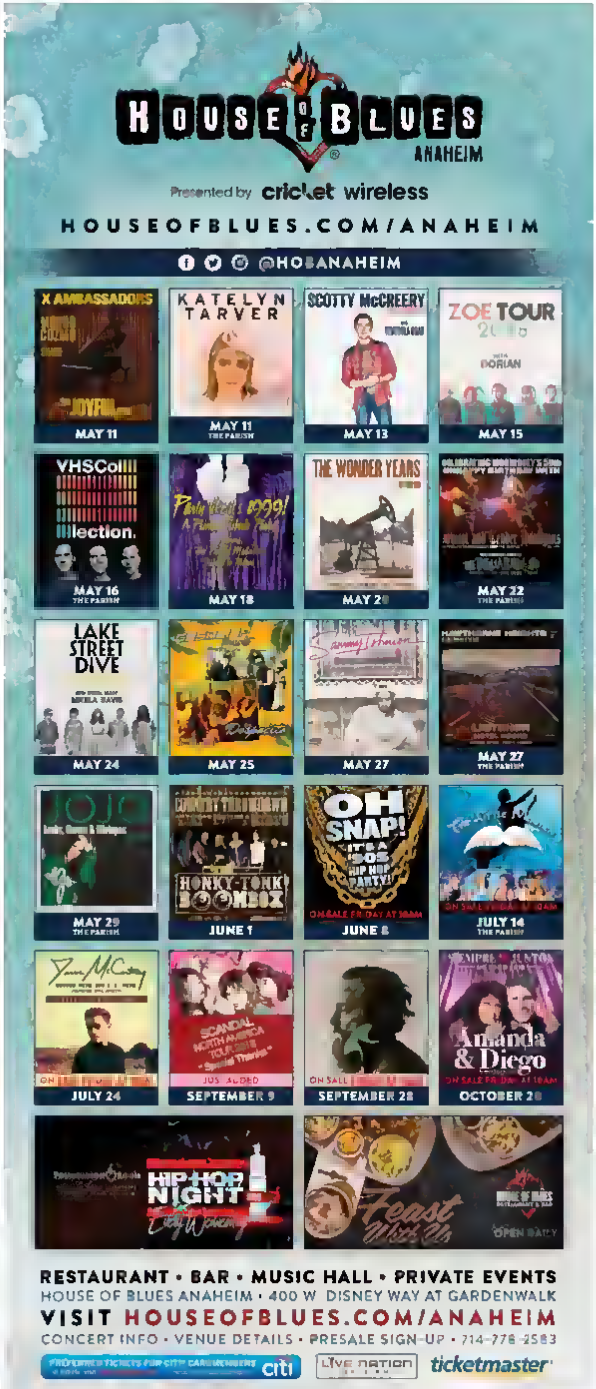

COURTESY OF TAKEN

# Taken Returns With a Gift

## Melodic hardcore band's new EP turns hard times into hopeful tunes

**BY JOSH CHESLER**

A decade after their reunion—and just about two decades after their formation—one of Orange County's most poignant post-hardcore bands from the turn of the early aughts is back with a brand-new EP. It has been 14 years since the guys in Taken released *Between Two Unseens*, but they're all hoping *With Regard To* won't just sound like some old guys screaming over loud guitars.

"I want new Taken music to serve two masters, so to speak," says vocalist Ray Harkins. "One of those is for people who listened to us when we were around the first time. I want them to listen to it and still think it sounds awesome. The second function is for people who have no clue who we are, but they dip in and think it sounds pretty cool and contemporary. I want for us to exist in 2018 and be relevant. I don't mean that in industry terms, but I want us to be relevant, sonically speaking."

While most bands go through personnel changes over the course of a decade, it was a significant personal event for Harkins that brought about the new tunes. In November 2016, just as Taken was working on what would've been their comeback EP, the singer's wife was diagnosed with cancer. Watching her battle with the disease gave Harkins a new focus for both his life and his lyrics; the entire record needed to be rewritten.

With the cancer battle now in the rearview mirror, Harkins can put more energy into his band again. Of course, life in 2018 is a little different for the members of Taken than it was back when they were in their early 20s and without adult responsibilities. While they were once happy to spend most of the year on the road, they now enjoy a much more localized life—and occasionally relish in the attention they get from die-hard fans from time to time.

"We're not preparing for a three-month tour or anything like that," Harkins says. "We're living our day-to-day lives—and I don't mean that in a boring way. We're existing with what's on our plate, so when people drop in and tell how much our music has impacted them on social media or wherever, it's weird. But it's weird in an awesome way. It's awesome weird."

To celebrate their new EP, the masters of melodic hardcore are performing at Chain Reaction on Saturday. As guys who have watched the now-iconic venue evolve from an awkward small room to an OC rite of passage, Taken never really considered hosting their big night elsewhere. Not only have they been playing the spot since it was called Public Storage, but Harkins has also been in and around the scene long enough that he could just text his friends who book shows there to secure the night as soon as they had a release date.

In addition to celebrating the new record, Harkins will be commemorating a special moment, as he'll be surrounded by his family after once wondering whether his wife would survive to hear the songs.

"We want to create a time capsule of what it would've been like if we released this EP back in 2006, and we want people to connect with the band on a real and visceral level," Harkins says. "It's going to be an emotional and reflective night for me, so I'm not going to pretend like I'm going to be this exuberant, fun person. It's going to be a complete Taken show, but people can also bring their children to this one because we'll all be bringing our children."

**TAKEN**

**perform with Less Art, Wanter and Low Speech at Chain Reaction, 1652 N. Lincoln Ave., Anaheim, (714) 635-6067, www.allages.com. Sat., 7 p.m. $14. All ages.**

NXWORRIES

ERIC COLEMAN

## Friday

**BURRITOS** 9 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

**NXWORRIES** 8 p.m., $40, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

**POPTONE; AUTOMATIC** 8 p.m., $27.50, all ages. The Glass House, 200 W. Second St., Pomona, (909) 865-3802, www.theglasshouse.us.

**X AMBASSADORS** 6:30 p.m., $36, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

**X, CUSPIDORS** 7 p.m., $10, 21+. Alex's Bar, 2513 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

## Saturday

**THE RASH OGGS; CREATURES CHOIR, SPIRIT MOTHER, THE NO 44s** 8 p.m., $10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

**EDITORS, PLLUSH.** 8:30 p.m., $27.50, all ages. The Glass House, 200 W. Second St., Pomona, (909) 865-3802, www.theglasshouse.us.

**FAYUCA.** 7 p.m., $12, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583, www.houseofblues.com/anaheim.

**FOXY, THE WICKED WIVES, VIOLET REX, LINH LE & STACEY OEE, RELLY HALL, JEN CARLSON** 3 p.m., $10 (suggested donation to benefit sexual assault victim services), 21+. Alex's Bar, 2513 E. Anaheim St., Long Beach, (562) 434-8292, www.alexsbar.com.

**FRANZ FERDINAND** 8 p.m., $33, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

**LIKETOTALLY '80S FESTIVAL, WITH THE HUMAN LEAGUE, THE ALARM, THE MOTELS, AND MORE.** 11 a.m., $45, all ages. Huntington State Beach, 21899 Pacific Coast Hwy., Huntington Beach, www.liketotallyfestival.com.

**TAKEN; LESS ART, WANTER; LOW SPEECH** 7 p.m., $14, all ages. Chain Reaction, 1652 N. Lincoln Ave., Anaheim, (714) 635-8067, allages.com.

## Sunday

**MITSKI; BRIANA MARELA.** 8 p.m., $23, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

**SCOTTY MCCREERY; TEMECULA ROAD** 7 p.m., $25, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

## Monday

**THE JETTIES** 8 p.m., free, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

## Tuesday

**HEMLOCK 25TH ANNIVERSARY TOUR, ANTAGONIST, SEVENTH VYLE.** 8 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469, www.slidebarfullerton.com.

**ZOE** 7 p.m., $55, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

## Wednesday

**MGMT** 8 p.m., $42.50, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

**SPARTA.** 8 p.m., $18, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.

**SWIMSUIT ISSUE, CAT PIERCE, COMPLEXIONS:** 8 p.m., $8-$10, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

**VHS COLLECTION** 7 p.m., $12, all ages. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim, (714) 778-2583; www.houseofblues.com/anaheim.

## Thursday, May 17

**03 GREEDO; RAY VICKS, DRAMA TYME** 8 p.m., $20, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

**MESA RIOT, RUNDY; RLINDBOSS; MASSES** 8:15 p.m., $5, 21+. The Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

**SAINT JHN** 9 p.m., $15, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com.

**YONATAN GAT, SUN ARAW, MDOU MOCTAR; MEOIA JEWELER** 8 p.m., $10, 21+. Alex's Bar, 2513 E. Anaheim St., Long Beach, (562) 434-8292; www.alexsbar.com.

**YOUTH BRIGADE, RATS IN THE WALL, TV TRAGEOY** 8 p.m., free, 21+. The Slidebar Rock-N-Roll Kitchen, 122 E. Commonwealth Ave., Fullerton, (714) 871-7469; www.slidebarfullerton.com.


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# Pedestrian AF

**First, let me say that I think you give excellent advice, even if it is a bit pedestrian at times. I have a small problem: Last fall, my penis bent up and to the left at an almost 90-degree angle. I know from Google that this is not an unusual problem. And at 59, I am thankful that things are working as well as they are. But I fly gliders, and the relief system is a "Texas catheter" with a drain line outside the glider. I believe that the bending on my penis may be the result of trauma caused by removing the catheter. In your many years of dealing with penis problems—I know you are not a urologist, but still—have you run across problems of a similar nature? Is there a way to remove adhesive from the penis that will not cause trauma? Gliding season will be starting soon, and I dread using the same system if it will cause more damage. My partner is an amazing woman—70, by the way, and by far the best partner I have ever had (ah, my brethren, do not look only to youth!)—but I dread further damaging my member.**

***Hanging Under Nice Glider***

First, let me say thank you for the qualified compliment—you sure know how to flatter a girl—and I'll try to keep my trademark excellent-if-pedestrian advice coming, HUNG. Also, you're right, I'm not a urologist. But Dr. Keith Newman is. He's also a fellow of the American College of Surgeons and my go-to guy for dick-related medical questions.

"It is not likely that HUNG's drainage system caused the problem," said Dr. Newman. "His condition sounds like Peyronie's disease, a possibly autoimmune disease thought to be related to microtrauma, though some penile fractures may result in similar deformity."

Men with Peyronie's disease come down with, well, bent dicks. Sometimes, the bend is slight and doesn't interfere with reasonable penile functions. Sometimes, the bend is severe enough to make erections painful and intercourse impossible.

"Most sufferers will return to within 10 percent to 20 percent of their baseline curvature within two years without intervention," said Dr. Newman. "Thus, it is considered best to defer therapy until such time has elapsed. Ninety degrees is quite a big bend, however, and less likely to resolve spontaneously, but it's still worth waiting."

If your big bend doesn't resolve spontaneously, HUNG, there are treatment options.

"The only medical therapies are Xiaflex injections and surgical repair," said Dr. Newman. "The former is not approved for patients less than two years from diagnosis or with less than 35 degrees of curvature. The latter is fraught with increased complication rates due to scarring so near the tip. Both can straighten the penis, but at a cost of length in many cases. As for drainage alternatives while gliding, I suggest the following product: freedomnonslitbarb.com."

**I'm a 37-year-old male. I've been with my wife for 15 years. I know that passion transitions in a long-term relationship, but I'm having a hard time finishing lately. Yes, I'm on SSRIs—antidepressants—but that has only exacerbated the issue. We all know that a lot of people who own a vagina enjoy foreplay to help the orgasms along. Will foreplay help people who own a penis get to the moment faster? I'm pretty sure I know the answer, and I figured you're the one to ask what the best foreplay options are because your sexual knowledge is vast and you regularly deal with two penises at a time. As someone who pleasures a penis and who has a penis that is pleasured, what is the best preparation to get guys off before the insertion happens?**

***Seeking Weapons Of Male Penile Satisfaction***

Foreplay isn't just for vagina-havers, SWOMPS! Penis-havers have nerve endings all over their bodies—inside 'em, too—and while many younger men don't require much in the way of foreplay, older men and/or men taking SSRIs often benefit from additional forms of stimulation both prior to intercourse and during intercourse. Like tit play. I know some men can't go there because that tit-play shit—like feelings, musicals, sitcoms and voting for women—could turn you gay. But if you're up for it, SWOMPS, have the wife play with or even clamp your tits, and then shove a plug in your ass that stimulates your prostate while also remembering to engage what's often called "the largest sex organ" *your brain*. Talk dirty to each other. If you're already proficient at JV dirty talk—telling 'em what you're about to do ("I'm going to fuck the shit out of you"), telling 'em what you're doing ("I'm fucking the shit out of you"), telling 'em what you did ("I fucked the shit out of you")—move on to varsity dirty talk. Talk about your fantasies, awesome experiences you've had in the past, things you'd like to try or try again with your partner. To get your dick there—to push past those SSRIs—fire on all cylinders (tits, hole, brain, mouth *and* cock) before and during insertion.

**I'm a 32-year-old English gay, and this morning, I was diagnosed as HIV-positive. I'm in a bit of a state. I haven't told anyone, and I needed to get it out. I'm in a long-term, mostly monogamous relationship, but my boyfriend is overseas for work at the moment, so I can't really talk to him about it. So I'm talking to you.**

***Diagnosed And Dazed And Confused***

I'm *so* sorry, DADAC. I hope you have a friend you can confide in because you need a shoulder to cry on, and I can't provide that for you here.

What I can provide is some perspective. I'm just a little older than you—okay, I'm a whole lot older than you. I came out in the summer of 1981—and two years later, healthy, young gay men started to sicken and die. During the 1980s and most of the 1990s, learning you were HIV-positive meant you had a year or two to live. Today, people with HIV are expected to live a normal life span—so long as they have access to treatment and they're taking their meds. And once you're on meds, DADAC, your viral load will fall to undetectable levels, and you won't be able to pass HIV on to anyone else (undetectable=unInfectious). Arguably, your boyfriend and your other sex partners are safer now that you know than they were before you were diagnosed. Because it's not HIV-positive men on meds who are infecting people, it's men who aren't on meds because they don't know they're HIV-positive.

I don't mean to minimize your distress, DADAC. The news you just received is distressing and life-changing. But it's not as distressing as it was three decades ago, and it doesn't mean your life is over. I remember holding a boyfriend on the day he was diagnosed as HIV-positive more than 25 years ago, both of us weeping uncontrollably. His diagnosis meant he was going to die soon. Yours doesn't. You have a lot of time left, and if you get into treatment and take your meds, DADAC, you will live a long and healthy life, a life filled with love, connection and intimacy. Spend some time feeling sorry for yourself, feel the fuck out of those feelings, and then go live your life—live it for all the guys who didn't get to celebrate their 33rd birthdays.

PS: Don't wait until your boyfriend returns to tell him. He needs to get tested right away.

*On the* Lovecast *(savagelovecast.com), Dr. Lori Brotto on asexuals. Contact Dan via mail@savagelove.net, follow him @fakedansavage, and visit ITMFA.org.*

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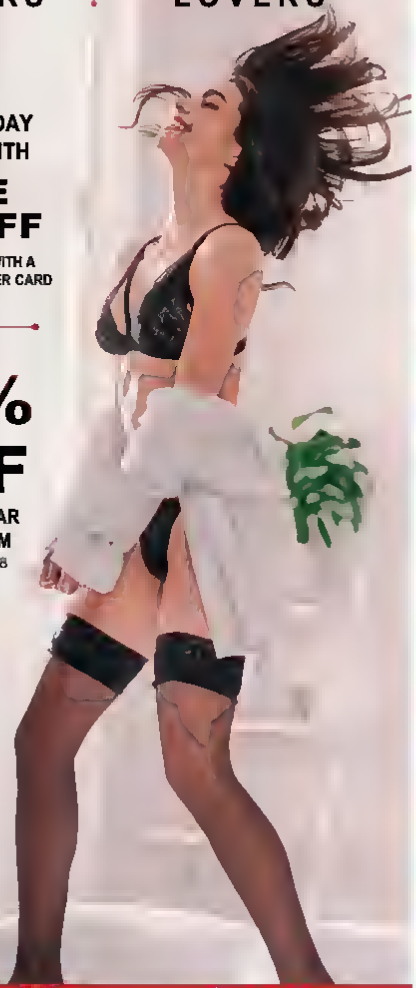

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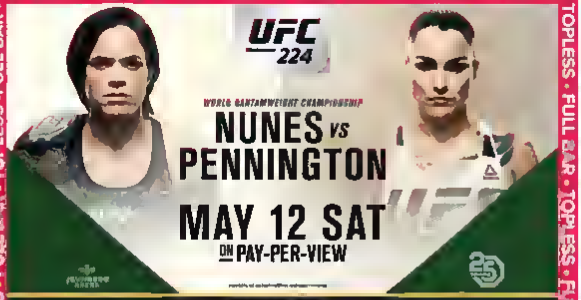


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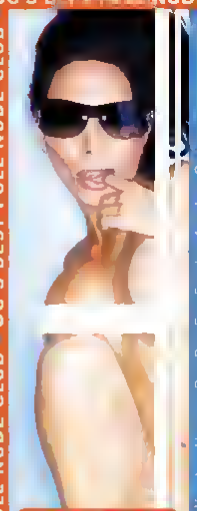

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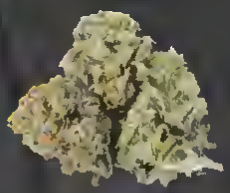

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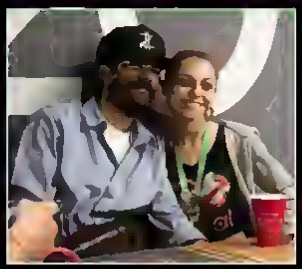

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» ROBERT FLORES

### Black Bar Brownie

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When Gertrude Stein and Alice B. Toklas published *The Alice B. Toklas Cookbook* in 1954, it contained a recipe created by their close friend and artist Brion Gysin for "hashish fudge," and thus the modern era of marijuana edibles was born. I used them extensively during my treatment for colorectal cancer in 2012, along with plenty of Vicodin to help with the 18 rounds of chemotherapy I needed to destroy the tumor that had invaded my body. Recently, I've stayed away from edibles, as the potency has been greater than my tolerance and being high for eight hours is not my idea of fun. Now that marijuana has been legalized for recreational use in California, the state has limited the THC level in edibles to 10 milligrams per dose.

To my surprise, finding a brownie with THC wasn't so easy. I searched the menus for just about every legit dispensary in Santa Ana and finally found one at OC3 Dispensary. The Black Bar Brownie by Korova used to have 1,000 milligrams of THC and was marketed as having "Unrivaled Potency," though that changed with the new dosage restrictions. Founded in 2011 by Joe Gerlach, Korova produced high-dose THC products for cancer patients and persons with other medical needs. At OC3, I was able to purchase a Black Bar Brownie made before Jan. 1, so it still contained 1,000 milligrams of THC. I divided my brownie into 10 pieces, then cut those in half, resulting in 5-milligram bites. I nibbled, and 30 minutes later, I felt the initial warmth of a buzz. Another half an hour, and the high sustained itself so I left it at that. The micro-dose would be perfect for a concert or movie.

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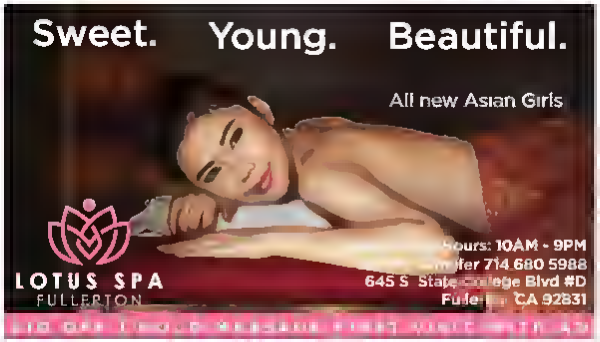
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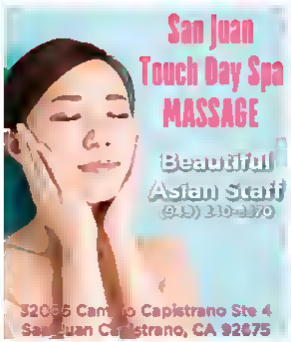
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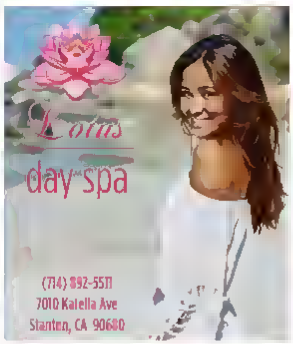
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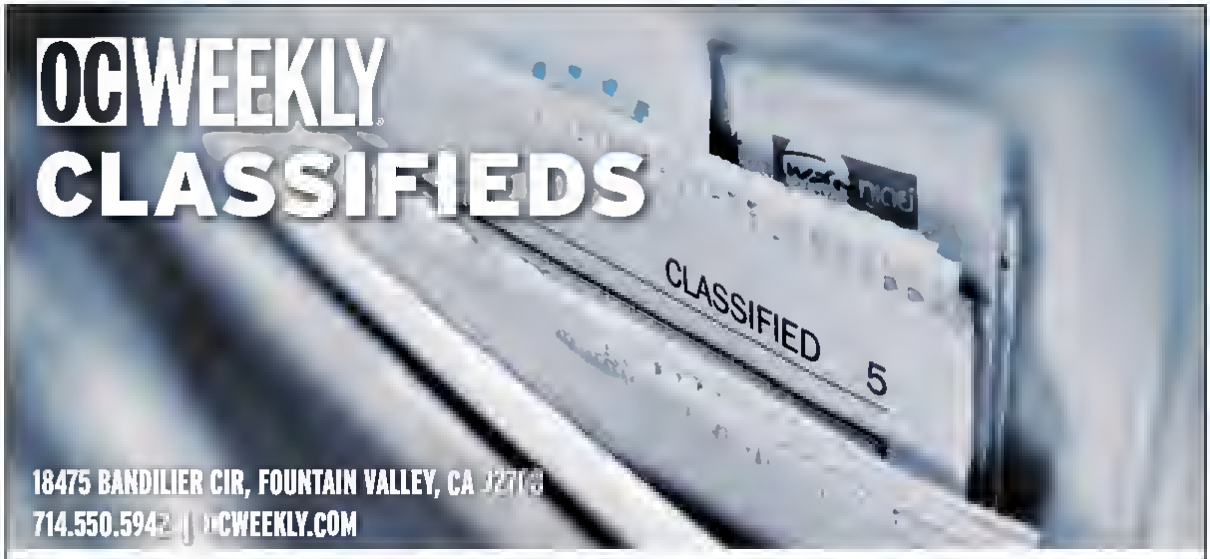


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Sales & Marketing Professional. Assist customers in sales on line & off-line. Reqd: BA/BS In Mktg., Advtg., English, Second Language Studies, or related. Mail resume: Autopartsmarket, Inc., 1220 W. Barkley Ave. Orange, CA 92868

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# Joshua Treed

## The desert, a dead musician and a disappeared comedian

BY JIM WASHBURN

Is it a sign of age that I really don't care anymore where my toenail clippings land? Or if they're still where they landed a month later? Just this morning, I found a large clipping on my office rug, so I naturally tried using it for a guitar pick and managed to drop it in the soundhole. Office cleanup complete!

I'm full of useful life hacks. For example, if you drive a boxy, non-aerodynamic automobile such as an old Scion xB, and you find yourself in the midst of a huffeting desert windstorm blowing you out of your lane, try opening all the windows. Instead of the side of your car acting as if it's a sail, it's now akin to a flow-through teabag. (A friend dealt with similar gusts by piling a ballast of rocks in his VW's trunk, but the open-window approach yields better gas mileage, plus it rids your interior of errant nail clippings and parking citations.)

The wife and I encountered said winds on Highway 62 on the way back from a one-night getaway to Joshua Tree, from which I can share this advice: One night is not a getaway; it's just a really long drive on your way to work.

That said, we crammed as much fun in as we could. We ate and drank at Pappy & Harriet's (delightfully less crowded than usual thanks to that weekend's Stagecoach Fest wicking drinkers away), wandered into the tiny, dreamlike Crystal Cave at the Sky Village swap meet, added our footprints to the desert floor in the national park, and stayed at the Joshua Tree Inn, perhaps the most charming place extant that's famous for an opiate overdose.

Country-rock pioneer Gram Parsons loved Joshua Tree, and in September 1973, he had checked into the inn to relax prior to heading out on tour. Six relaxing double tequilas and a lethal dose of morphine later, Parsons permanently checked out of the inn's Room 8. Such is the singer's lingering legend that his fans pay extra to stay in that room, and it's usually booked well in advance.

These days, the rooms come with a mini-fridge, a handy thing for those wishing the full Gram experience. After he overdosed, his girlfriend tried shoving ice cubes up his ass, which is evidently an old folk remedy for an OD. I don't know if there is a physiological basis, but I can see how it might operate on the spiritual plane. There you are, heading up into the light when you get an urgent message from the material world below that you're being butt-fucked by Frosty the Snowman. Your soul wonders, "Hmmm, maybe there are things I have yet to learn from the material world," and hark you go—sometimes, but not Gram's time.

The inn's rooms also have TVs the size of an old TV dinner, which might be a handy connection to the world in case of a natural disaster (though even a lava-spewing volcano can't upstage Donald Trump's hate-spewing mouth in the news), but the set was useless for serious viewing, which is why we stepped out to view the stars rather than trying to watch *Killing Eve*.

If you're not watching that BBC America show, you're missing the best thing on commercial-laden TV, possibly on premium-channel TV.

I spent most of my days in journalism as a rock-music critic, and it struck me decades ago that the immediacy, adventure and emotion that had driven rock had largely migrated to television. *Killing Eve* sure continues on that march. It's outrageous. It's thrilling. It's soulful. Sandra Oh and the other female lead, Jodie Comer, are astonishingly good, particularly when playing off each other.

More than half the shows I'm enjoying these days have strong central female roles—including *Outlander*, *Homeland*, *Billions*—and I wonder: Does anyone else miss Louis C.K. yet?

Some of the best, most complex and insightful dialogue I've heard voiced by women on TV in recent years has been on *Better Things*, a show Pamela Adlon co-created with C.K. and which C.K. also often scripted, alone or with Adlon.

Now he is entirely scrubbed from the production. His other shows have been canceled, and his last film was shelved right before its slated release. He became an overnight non-person after a *NY Times* article last year cited instances of C.K. masturbating in the presence of women more than a decade earlier.

"Why should that even be in the news?" I questioned at the time on Facebook, which led to my promptly getting my head chewed off by several folks, some my former cohorts at the *Weekly* in its early days.

To my thinking, there is a tremendous gap between Harvey Weinstein and C.K., one hinging on power and consensuality. To recap, the article claimed that in the 1990s, while working on a TV pilot, C.K. asked a castmate if she'd watch him masturbate, to which she assented and he did in an office. In 2002, at an Aspen comedy festival, he invited two female comedians to his hotel room after the bars had closed. Once there, he asked if they'd mind if he took his penis out. When they didn't object, he did and proceeded to whack away while, according to the *Times*, the two women "were holding onto each other, screaming and laughing in shock." If they were now seeing more penis than they had counted on, they could have asked him to stop or left via the unblocked door.

The *Times* cited an account from another woman who in 2003 was on the phone with C.K. and had the distinct impression he was masturbating on the other end. Icky, and unlike the other instances, he hadn't asked for consent, but every phone I've ever seen has a button that lets you hang up if you object to what you're hearing.

The most recent instance the paper cited was from 13 years ago, when he asked a woman to watch him masturbate and was turned down, end of story except for him apologizing to her years later.

Back when these things occurred, none of these people's careers hinged upon their acquiescence to watching or listening to C.K. whack off. He wasn't famous. He wasn't a movie mogul. He wasn't the president of the United States. He was a guy who toiled alongside other unknown writers in the holler rooms of TV shows and worked the same comedy club stages as everyone else. And who evidently had issues.

I remain unconvinced that sharing a kink after asking permission should be a career-killer, especially for a comedian who has been painfully candid about what sexually troubled dogs men can be, as well as about the burden women bear just by being in their proximity.

We've all found ourselves in situations—sexual, business, friendships, whatever—that left us feeling used and regretful. That's why humanity came up with the word "mistakes," and you try to learn from them. It seemed to me that the slant of the *Times*' story was denying women's personhood and toeing to the old "weaker sex" notion to think they couldn't own their decisions about the situations they allowed themselves to be a part of.

Which may be so up on the shelf of pure reason. Here on Earth, though, friends let me know how different things can look from a woman's world, where you grow up with pervs trying to get you in their car while walking home from school, where college dates rape you, where bosses view the workplace as a breeding ground, and where they desperately don't want their kids to have to grow up with the same horrid crap.

So I've learned a bit. I'm still learning. I assume C.K. has as well, and I hope he's allowed back in the human race one of these years.

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